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80 PAGES

NOW, NO BIZ LIKE SNOW BIZ

Twist Girdles Globe, But Syria Bans It in Deference to Bellydancers

The Twist may have had an obscure origin, but the dance craze now has spread around the globe. Some 19,000 Twist fans packed the Sydney, Australia, Stadium last month to gander a show headed by Chubby Checker and Bobby Rydell. Checker pulled another 15,000 kids last week into San Francisco's Cow Palace.

Syria, however, has banned the Twist. The new dance, according to Syrian Information Minister Fuad El-Adil, is "sexually disturbing" and cannot be performed by local musicians. Furthermore, the ministry has banned imports of any Twist records.

The Syrians, apparently, fear that the Twist invasion may drive their union of bellydancers out of work.

Elsewhere, the dance craze is getting a new showcase in London and the terp fad has clicked in. (Continued on page 78)

Literary Mss. As Future Tax Value

A little known tax deduction device, provided by law, is being developed by Ralph Newman for people in show biz and literary. Newman, who is with the law firm of Greenbaum, Wolf & Ernst, has been appraising original manuscripts, letters, and anything else he thinks of value, as a gift item to an institution and establishing a "fair market value" which can be deducted from the tax rap.

Newman, who also runs the Lincoln Book Shop in Chicago, says that any public personality whose life and actions and writings are (Continued on page 66)

Mich. May Require Nets Under High Wire Acts In Wake of Wallenda Deaths

Detroit, Feb. 6.

A law making it mandatory that nets be placed under all high wire acts may be passed by the Michigan legislature as a result of the death of two members of the Great Wallendas troupe in a fall last week during a performance of the Shrine Circus at the State Fair Coliseum here.

The dead were Richard Faughman, 29, and Dieter Schepp, 23. Mario Wallenda was seriously hurt with a skull fracture, and Karl Wallenda, 57, the troupe's leader, suffered a slight pelvic injury. Also hurt was Jana Schepp, sister of Dieter Schepp who died in the fall.

Gunther and Herman Wallenda, together with Gene Mendez, who was flown in from Stockholm, returned to the tanbark the following day.

EVERYBODY GETS INTO SKI ACT

By ART WOODSTONE

The ski boom in the United States is ready to take show business-along for the ride. Skiing has shaped as a large boost for tourism, hosting, clothing manufacturers, metals, laminated hickory (for skis), automobiles, busses, publishing, credit cards—and now entertainment is making a shaky, yet obvious move to grab its share of the loot.

Well over 1,000,000 Americans are due to hit the snow areas of the nation this year and together (Continued on page 78)

VLADIMIR HOROWITZ MAKING 'COMEBACK'?

Will Vladimir Horowitz return to the concert platform? This issue is up anew, though unconfirmable. The virtuoso who has not given public performances in some years has been teaching, also actively socializing, around Manhattan. His health was never poor but usually described by friends as "nerves."

Slant on a return arises from his expected shift of disk affiliation from Victor to Columbia Records.

Homosexuality Okay as Theme But Word Itself Curiously Verboten

SINATRA MULLS BURLESK PIX WITH HANK HENRY

Las Vegas, Feb. 6.

Frank Sinatra has been huddling with Silver Slipper top banana Hank Henry and second banana Sparky Kaye on the possible Las Vegas filming of a two-reel comedy series starring the burlesque comedy team.

The shorts would be made by Sinatra's Essex Co., and designed for theatrical release. Hershey Martin of the William Morris agency is coordinating the deal.

Coincidentally in Manhattan last week to herald separate pictures touching on homosexuality were American producer William Wyler and British ditto Michael Relph.

Wyler, whose "The Children's Hour" (UA) has a Production Code Seal, says he was not influenced by the Code (which doesn't spell it out) to skirt direct dialog usage of the word "homosexual" (specifically lesbianism) in his adaptation of the Lillian Hellman play. Also, even if the Code did sanction such frankness, he still would not have gone for a more blunt soundtrack. No reason to, he states, because the film leaves no doubt as to its reference. But for another thing, it is thereby also faithful to the play, which (Continued on page 79)

Rome's New Negro Colony and Cafes

Rome, Feb. 6.

That Rome has a film industry boom is well established but less mentioned is the upsurge here of a Negro colony with resultant impact upon dancing, night clubs and jazz. Some of the colored here are theatrical, many are students, more are diplomats from the new African republics. Their presence is increasingly evident. Ex-members of Katherine Dunham's dancing troupe, which toured Europe for years, have settled here.

There are few night clubs (ia (Continued on page 78)

Talk \$1,000,000 Fee For 3-Network, 2-Hour TV Of '64 Expo; Ringling Set

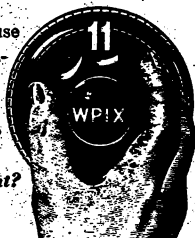
A three-network, two-hour telecast, in prime time, for a \$1,000,000 fee — "donation" is the word preferred — is being targeted by the N. Y. World's Fair 1964 for its opening festivities. The "donation" would go to the educational funds, 50-50, of both the Fair and Lincoln Center, since the former's residual profit is likewise earmarked for educational purposes.

Leonard Bernstein and the N. Y. Philharmonic are mentioned as part of the Lincoln Center pickup. Latter's completion is being timed. (Continued on page 66)



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'Andorra', Drama On 'Jewish Problem,' Preems Rousing in 3 German Key Cities; Due on 25 Stages in 1962

By HAZEL GUILD

Frankfurt, Feb. 6. Probably the most sensational, penetrating and probing search of the Jewish problem to cross the German stages since the gripping simultaneous openings of "Diary of Anne Frank" five years ago here has just occurred in West Germany. Three leading West German stages—in Frankfurt, Munich and Dusseldorf—simultaneously presented the West German preem of Max Frisch's poignant, powerful "Andorra" recently.

Openings followed during the next week in Tuebingen, Nuernberg, Karlsruhe, Heidelberg and Augsburg. By the end of this year's theatre season, the well written and excellently played theme will have been revealed on 25 West German stages. It's believed that people all over the land once more will be re-awakened to the sad theme of the Jew who is not a Jew, and the curse of anti-Semitism.

Recently Max Lipmann, director of the German Institute for Film Art, speaking about "the appearance of the Jewish individual in the films," complained that the West German public is apparently "not ready" to accept the character of a Jew or a film concerning Jewish problems at this time.

But on the stage, perhaps a sharper and more personal emphasis can be made successfully. And in the case of "Andorra," while there were some individual

(Continued on page 66)

Laughton's Painful Slip

Flint, Feb. 6.

Actor Charles Laughton suffered a separation of his right shoulder when he fell in the bathroom of his Flint Hotel last Tuesday (30). He was a patient in Hurley Hospital for a week before returning to New York Saturday (3) for further hospitalization.

Laughton, who was here on tour, has cancelled further appearances until his recovery is complete.

Pratfalls a Fading Art, Brooklyn Attorney Finds During Girl's 50G Action

The art of doing pratfalls is disappearing, according to Brooklyn attorney Avrum J. Schrage, who, after looking for experts in this field through ordinary channels, finally took to advertising in VARIETY for those with ability to perform that trick.

Schrage is attorney for former Brooklyn College student Susan Kramer, who was injured a few years ago attempting pratfalls during rehearsals of "Puss in Boots" for the school. Miss Kramer, it's claimed, broke her ankle in the attempt. As a result of a protracted period in which she missed classes, her attorney says she ultimately had to drop out of school. She's suing the college for \$50,000.

It's Schrage's contention that pratfalls require a certain amount of expertise, and it's a mistake to ask an amateur to do them without intensive instruction and training. After canvassing dance schools, judo instructors and others, with no success, Schrage finally advertised in VARIETY and found a pair who will explain the intricacies of pratfalls in the Kings County Supreme Court in their roles as expert witnesses.

Jessel To Toastmaster 'Dimes' Fete for Cantor

George Jessel will toastmaster the March of Dimes Tribute to his longtime friend, Eddie Cantor, Feb. 27 at the Hotel Waldorf-Astoria, N.Y. The presentation to the comedian will be made by MOD prexy Basil O'Connor.

Fete will mark Cantor's 70th birthday as well as his half-century in show business. One of the largest show biz turnouts is expected. Jack Benny, George Burns and Jimmy Durante are among those who have sent in their acceptances.



ED SULLIVAN

Nationally syndicated columnist whose popular TV show is now in its FOURTEENTH YEAR on CBS, says:

"When PAUL ANKA is booked for the EIGHTH time on my show, there's a reason. Paul's popularity, talent, personality and showmanship warrant his return and ensure his success next Sunday, Feb. 11."

Rep. Walter Rips Ring Lardner Jr.

Washington, Feb. 6.

Ring Lardner, Jr., has sparked an angry revival of interest by Rep. Francis Walter in the old issue of Reds in Hollywood, but there is still no evidence the Pennsylvania Democrat will bestir himself to a new probe.

Walter, Chairman of the House Un-American Activities Committee, issued a voluminous report to Lardner's Saturday Evening Post article—"My Life on the Blacklist."

He had initially sent the reply, which seethed with rage, to the magazine, but the editors could only publish a brief excerpt from the approximately 14,000 words. Walter was stirred to unleash at Lardner.

Walter, who recently revealed

(Continued on page 78)

Palm Springs' Folksy 'Home-Town' Bash For Hospital—At \$100 Per

By FRANK SCULLY

Palm Springs, Feb. 6.

Must be something to this free enterprise bit after all. A town which turned down a \$2,000,000 bond issue (twice), to enlarge its hospital so it wouldn't have to house patients in its halls isn't being allowed to enjoy its failures.

Bill Perlberg, who has a winter home here, and Milton Prell, a Vegas boniface who also comes down here for a rest, decided to raise the money by private enterprise. They had got up to \$500,000 but then decided what the drive needed was a good old-fashioned banquet benefit as a hypo.

As nobody can think of charging less than \$100 for a \$5 dinner at one of these charity dressup parties they charged \$100. Then they buttonholed the old standbys for entertainment—Hope, Sinatra, Dino, Harris. The Groaner was unavailable so they tapped his older springs, Dennis Lindsay and Phillip.

The Crosby Brothers, as they bill

(Continued on page 20)

MOSS HART'S PENCIL SCRIPT

Up For Auction at N.Y.'s Parke-Bernet Galleries

Parke-Bernet Galleries, N.Y., is negotiating with a private owner for the late Moss Hart's original pencil script of his first Broadway success, "Once in a Lifetime" for auction as a followup to its \$6,000 sale last December of Tennessee Williams' first draft of his "Glass Menagerie." The Williams sale marked the expansion of the art gallery's literary auctions to dramatic properties.

The "Menagerie" script was purchased by the Seven Gables Bookshop, N.Y., as agent for C. Waller Barrett, who turned it over to the Univ. of Virginia, which houses his literary collection. Barrett, past president of the Grolier Club, is now president of the Bibliographical Society of America.

LeRoy: Why Not Clever 'n' Clean?

Hollywood, Feb. 6.

Mervyn LeRoy, at a luncheon conference given at Warners for some of the foreign press reporters to help launch "Gypsy," said, "I have never made a picture I am ashamed of. I have never made an off-color film. It is easy to make an oversexed picture one wouldn't want one's grandma or children to see. But I have no intention of ever making such a picture."

"I'm not against sex. I'm just against treating it in pictures done in poor taste, in the hope that people will go to see it not because of merit but because it treats a sensational subject."

"Today we have too many bankers making motion pictures. I like to see pictures in the hands of creative people. I'm not saying that producers have to make every picture an ice cream cone. But you can have drama without dirt."

In response to a question about "La Dolce Vita," he said he thought the film dirty and clever. "But I would rather make a film that is clever and clean."

Flood of 'Lucky Luciano' Titles

Warners, Skourases Follow Earlier Stakes—Angles a la Capone

No Laughing Matter

San Francisco, Feb. 6.

Last summer, on wings of a great blast of publicity, Enrico Banducci signed Clarence (Clancy) Knight to a four-week stint as a come at the hungry i. Knight gave up an \$1,100-a-month job as San Mateo County assistant district attorney to go into show business.

Last week, Knight said he was retiring from the stage to open a law office in suburban Millbrae. He added: "This comedy thing is nice, but you've got to eat, too."

Garner As Lead Paid Higher Than Marilyn On Her Last Pic for Fox

Hollywood, Feb. 6.

James Garner and 20th-Fox are \$50,000 apart on making a deal for star to appear opposite Marilyn Monroe in "Something's Got to Give." Garner, it is learned, is holding out for \$200,000 but film company is willing to hand him \$150,000, same amount he got for role in Mirisch Bros. "The Children's Hour" at United Artists.

Feeling at 20th is that if Garner doesn't accept offer made him within next 10 days negotiations will begin with another star in mind for the part. Incidentally, Miss Monroe will receive \$100,000 for last film under old 20th pact. "Something" script is now being rewritten in London by Nunnally Johnson. He is expected to have job finished by March 15, latest date for cameras to start rolling on Henry T. Weinstein production to be directed by George Cukor. Gene Allen is associate production and art director.

Sudden death of Charles (Lucky) Luciano 10 days ago in Italy has brought on a rash of title registrations on possible pix on his life and activities.

Within the past week Warner Bros. registered five titles and Triton Productions, Plato and Charles Skourases filed a like number with the Title Registration Bureau of the Motion Picture Assn. in New York.

The titles submitted by two companies supplements three entered in 1959 and 1960 by Trophy Prods. and more recently by indie producer Al Zimballist.

Warner entries include "Charlie Lucky," "Mr. Lucky Luciano," "The Story Of Lucky Luciano," "Lucky Luciano" and "The Life of Lucky Luciano."

Triton listed "Confessions of Lucky Luciano," "King of the Mafia," "Lucky, King of the Mafia,"

(Continued on page 66)

LIZ HAS CUT ON 20TH'S 'CLEOPATRA' TIE-IN LOOT

A company to be known as Cleopatra Enterprises is currently being set up in New York under the joint auspices of 20th-Fox and Eddie Fisher-Elizabeth Taylor. Purpose of the firm will be to control various Cleopatra merchandising tieups which utilize Miss Taylor's name and/or likeness.

A number of such tieups already has been discussed, with major accent on jewelry and fashions. As yet, nobody has yet come forth with a Cleopatra teeshirt, but one 20th official says he wouldn't be surprised if the matter is—at least suggested.

The historical Cleopatra is, of course, in the public domain, but the use of Miss Taylor's name or picture in connection with any Cleo items must be authorized by the new firm.

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WHAT'S WITH ALLIED ARTISTS?

Embassy's Two More From Carlo Ponti

Acquires 'Madame Sans Gene' with Loren, also Her Later 'Les Sequestres d'Altona'

It's for sure that Joseph E. Levine's Embassy Pictures, spear-and-sandal phase behind it, nonetheless still likes shopping in the Italo film marts.

Having prospered (and more to come) with "Two Women," and with "Boccaccio 70" looming anon as a two-a-day attraction, Embassy has just closed with producer Carlo Ponti for two more projects. One is the completed Italo-French "Madame Sans Gene," Sophia Loren starrer now preeminent in Rome, and the other is the in-preparation "Les Sequestres d'Altona," rolling later this year with Miss Loren, Maximilian Schell, and possibly Alec Guinness. Embassy is going into this one with some coproduction capital.

"Sequestres," based on the Jean-Paul Sartre play dealing with guilt, was first spoken of as being in the Ponti-Embassy future when the Italian filmmaker was in Manhattan last November for the "Boccaccio" announcement, but the deal didn't actually jell until the other day. Vittorio de Sica is to direct, and Cesare Zavattini screenplays.

There had been stiff bidding by a number of U. S. companies, majors and indies, for "Madame Sans Gene," and Embassy's nab serves to affirm the best contract terms and close relations developed between Levine and Ponti. Embassy will distribute in all English-speaking countries.

"Madame," a no-bones commercial entry, has Miss Loren portraying the laundress of Napoleon at time of his captivity in the French army. It's in 70m and color, and Levine is mulling advisability of roadshowing in several keys, including New York. If the hard-ticket policy firms, that would make three upped-scale properties on the Embassy schedule, other two being "Boccaccio" and the projected "City That Lived," reprise of the San Francisco '06 earthquake.

Of Embassy product already in hand, next for release probably will be the Italo "Bel Antonio" (omitting the "Il"). Further word is that the pair of vintage Ingmar Bergman pictures, "Prison" and "Music in the Dark," are now being subtitled and shape as late spring or summer art house contenders.

Prediction: Joe E. As N. Y. Exhibitor

Joe E. Levine isn't ready to spring it yet, but it's believed he's about to make good on intimations he is planning an expanded stake in exhibition.

Producer-distrib. who already has theatre holdings in hometown Boston, has been gandering Gotham for one, and possibly two, exhib projects, one of which calls for carving a situation in a major Manhattan office building.

There's also been talk of possibly moving into exhibition in other keys, either via outright ownership, lease arrangement, or on a partnering deal. This would, in effect set up his own circuit for arty Embassy imports.

PFEIFER OIL FINANCES

Harold Lloyd Jr. & Emery To Shoot 'Little Girl Lost'

Hollywood, Feb. 6. Harold Lloyd Jr. is entering film production with Wallace Emery Jr. to film "Little Girl Lost," in which J. Carroll Nash will star. Al and Herb Pfeiffer of Pfeiffer Oil Co., Denver, are financing.

Lloyd, who will be exec producer, and Emery producer, will also appear in a cameo. Lending stars March 1 along California coast.

Broidy Awaits

Hollywood, Feb. 6. AA prey Steve Broidy yesterday conceded Claude Giroux has "indicated his desire to work out an arrangement." However, exec pointed out, "this has happened 25 times in the past five years," with various principals adding, "whether he's coming out to buy stock we don't know." Broidy owns 74,000 shares of AA stock.

Broidy further stated that he had no knowledge of an approach to Col's Lazarus to become AA prey.

Par Studio Gets Efficiency 0.0.; Decisions Pend

Hollywood, Feb. 6.

Efficiency survey of studio operation has been virtually completed by Industrial Engineers. Firm, engaged last fall, is handling Paramount plant only.

Columbia and other studios in past year initiated same pattern, usually followed by economy moves. MCA fathered checking when it entered into such an agreement for Revue to take over Universal-International Studios.

Whether Par will dispose of some of its physical property, as some of the other studios have done in wake of management survey, could not be learned.

Harry Horner to Direct Canadian 'Barometer' As Crawley Feature

Ottawa, Feb. 6.

Harry Horner, U.S. director-designer who now lives in Toronto, is set to direct the filmization of Montreal novelist Hugh MacLennan's novel "Barometer Rising," which has a background of the 1917 Halifax explosion. Crawley Films Ltd. of the capital, Canada's largest commercial film producer, will make the film, now being scripted, but will have to wait for Horner. He's director and production designer for Seattle World Fair's "Aida" in July and is now in Manhattan preparing to direct a film, "Gentle Murderer."

Horner won an Oscar for art direction of William Wyler's "Heiress" and has been nominated nine other times. He designed "Separate Tables," "Our Town," "Born Yesterday," "Little Foxes" and a "A Double Life."

TROY-SCHENCK'S FIRST FEATURE: 'PSYCHE 59'

Hollywood, Feb. 6.

Initial undertaking of new Troy-Schenck International Inc., formed by attorney Bernard Schwartz, as prey, director Alex Singer and producer Philip Hazeltin will be "Psyche 59," based on Françoise des Ligneris novel.

Partnership was established for a three-pix program. Other two will be selected from among three other properties already owned: "The Sabds of Kalahari," "A Piece of the Action" and "Mardios Beach."

Negotiations are on with Columbia Pictures to handle release. All pix will be made under the Eady Plan, regardless of where they are filmed, according to Singer and Hazeltin.

CLAUDE GIROUX AS NEW FORCE

Control of Allied Artists apparently is passing into the hands of D. Kaltman & Co., which is in the drug business. The head man is Claude Giroux, 31-year-old Canadian financier.

Giroux confirmed in New York Monday (5) that he bought slightly over 10% of the AA outstanding stock (over 100,000 shares) from Albert A. Zugsmith last summer. He leaves Manhattan for the Coast next week with the idea of buying out shares held by management, amounting to another 10%. This would represent voting control.

Giroux already has visualized himself in the driver's seat. He's offered the post of president to two film business executives, namely Max E. Youngstein, who just left United Artists for a key spot at Cinerama, and Paul N. Lazarus Jr., v.p. of Columbia. Both were unavailable. Youngstein, it's reported, declined because Giroux is not familiar with show business and yet wants a major voice in managing the affairs of AA. Lazarus, via a press statement issued through Col, said he's on vacation in Europe, was approached to take over the AA presidency but has not sought a release from his Col contract.

Giroux was asked how he could think in terms of selecting a new AA chief exec if, indeed, he al-

Giroux's Start

Claude Giroux, who looms as the new Allied Artists helmsman, struck it rich by way of a parlay that started with trading stamps.

He subsequently diversified into the grocery business and then into the manufacture and distribution of drugs.

ready hadn't taken over. He replied, "I consider myself part of management."

As for his motives, he said he wants to bring in new capital and strengthen the AA corporation. He admitted he's "not too familiar" with a film company's operations except to recognize that the entertainment field is in a "depressed state" and he's out to bolster AA.

Reports are that Giroux is willing to offer \$8 per share for other AA shares, which are now selling at the \$6 level.

Steve Broidy, present AA president, which post he has held since 1945, will cease in this capacity as Giroux takes over active command. States Giroux, anent Broidy: "I don't know what his position would be but we would be honored if he would stay with us."

The D. Kaltman & Co., which is helmed by Giroux, is listed on the American Stock Exchange, does a business of nearly \$30,000,000 annually. Companies held by Kaltman include Forbes Pharmaceutical and Nyal Drugs and while their products number in the thousands none of them is well known.

Zugsmith, who sold out to Giroux (reportedly at the same figure of \$8 per share), maintained an at least outwardly strange position at AA. He owned more than 10% of the outstanding stock, obviously was the chief individual stockholder, but professed never to have asked a voice in management. Further, film producer Zugsmith for the most part aligned himself with other distributors in filmmaking deals.

Footnote for AA personnel is the comment from Giroux about wanting to "strengthen" the outfit. The immediate interpretation is no liquidation.

UA Party Back to N.Y.

Hollywood, Feb. 6.

United Artists toppers Robert S. Benjamin, Arthur B. Krim, Arnold and David Picker planned out for Gotham Sunday (4).

Were here five days confabbing with studio execs and various producers on upcoming product.

Rosenman Seen Anti-Figurehead; Will Preside at Weekly Meetings; Known As A Sparkplug Type

How Lewis Figures It

Las Vegas, Feb. 6.

Comedian Jerry Lewis, doing a three-weeker at The Sands here, while his hassle with Paramount is being ameliorated, insists that all he "wanted is a little more respect."

"It wasn't money or anything as sordid as that but considering that 26 of our pictures (five with former partner Dean Martin) have grossed \$284,000,000 for Paramount, that's not asking too much." He didn't want to indulge in personalities now that the tiff is being ironed out.

11 Investment Funds Own 13.7% Of Metro Stock

Of the 85 of the largest investment funds in the country, 11 have stocked up on Metro. These 11 now own 346,500 MGM shares, equal to 13.7% of the total outstanding issue of 2,526,000 shares.

According to the Capital Gains Research Bureau, the biggest individual investor is Massachusetts Investors Growth Stock Fund with 80,000 shares, all acquired in the last fiscal year. This stock represents a \$4,000,000 stake in the film corporation.

Capital Gains Research, which has taken no MGM position itself, that is, no stake in the stock, finds the company financially strong, with a management that "knows where they are going" in an expanding entertainment field.

MG Quote Up \$4.37

Metro came to life anew on the New York Stock Exchange last week, rising \$4.37 1/2 per share to close at 55 yesterday (Tues.) This is the most substantial gain the stock has made in some time.

Professionals in some quarters, it's apparent, are going high on the issue because of continuing upbeat earnings and prospects for the future. Television as well as theatrical income is showing strength.

Philippines Feature, 'To Be a Man,' Imports Heflin and MacArthur

Manila, Feb. 6.

Three Hollywood players are expected in Manila soon for the filming of "To Be a Man," adapted from the war novel, "Fortress in the Rice." It will be produced in its entirety in the Philippines by Joe Steinberg for a stateside outfit known as Petramonte Production Corporation Establishment.

Van Heflin is due with Rita Moreno, who gained prominence via a teaching role of an ill-stranded harem girl in "The King and I," and James MacArthur, son of Helen Hayes and Charles MacArthur, playwright-drama critic. They arrive in Manila on the very day of the start of the production—Feb. 15.

Their director, Irving Lerner, whose latest stint was the screen version of James Farrell's "Studs Lonigan," arrived earlier by some four weeks. He helped Steinberg pick location sites for the shooting and select local talent.

"To Be a Man" shooting will last two months. It's first venture of Steinberg to be made outside the United States.

Justice Samuel I. Rosenman, former N.Y. Supreme Court justice and advisor to Presidents Roosevelt and Truman, who was appointed last week to the post of board chairman of 20th-Fox, does not intend to become a "figurehead" exec when he takes office April 15. It was learned this week that Rosenman intends to spend between "10 and 15 hours a week" in the 20th New York homeoffice, where he will also maintain his own quarters.

The judge, who leaves shortly on a two-month vacation, will not go on salary until he formally "goes to work" for 20th in mid-April. What that salary is has not been reported, but sources close to Rosenman describe it as "substantial" and indicative that the judge plans to be extremely active in the company's top corporate affairs. One reliable estimate of the stipend puts it in the neighborhood of between \$75,000 and \$100,000 per year. The judge's contract calls for him to serve for a minimum of one year, at which time both he and the 20th board will review the situation.

Some confusion anent the judge's appointment by 20th directors (which, incidentally, was the result of a unanimous vote) arose from the fact that the official 20th news release stated that he would continue to devote most of his time to his private law practice. The judge is senior partner in Rosenman, Colin, Kaye, Petschek & Freud whose show biz clients include CBS, Broadcast Music Inc. and Goldwyn Productions (in the east). In the past he has repped producer Otto Preminger and also 20th in various legal cases. He will continue his private practice but 20th business will figure importantly in his affairs henceforth. At the time of his appointment to the 20th board, Rosenman also had been acting as private counsel (Continued on page 26)

Film Shares Fared Badly Last Month

Motion picture stocks on the New York Stock Exchange, as a group, all but fell by the wayside in January. This industry, as an industry, wasn't the hardest hit but came close to being so.

Film issues on the Big Board dropped 2.2% in paper values, thus reversing the trend. Same stocks were up 3.1% in December and up 1.3% in November, as compared to the quotations of each preceding month.

Decline in the group average mainly was attributable to Warners, which dropped \$5 per share. Also, Paramount was off \$2.75 per share for the month. Metro went up \$1.50 and 20th-Fox rose 87 1/2¢ per share. Some Wall Streeters say WB had been "overpriced."

Move Closer To Gun On Stevens Biblical Film

George Stevens is apparently getting ready to roll on his long-planned pic version of "The Greatest Story Ever Told." Frank I. Davis, veep of Charles K. Feldman's Famous Artists, has joined the Stevens Co. as exec vice-president in charge of "Greatest Story."

Roy Gosnell Jr. also has been signed as assistant director of the film, and Maxwell Hamilton, formerly assistant to Cecil B. de Mille as coordinator of worldwide promotion on "The Ten Commandments," will perform the same function for the Stevens film. Most recently, Hamilton was with Radio Corp. of America as manager of magazine relations in the pubaffairs department.

Gosnell most recently was assistant on John Huston's "Freud." His other credits include "Cape Fear," "The Outside" and "Oceans 11."

Michael Relph's British-Rooted Pix; Global B. O. Only 'Incidental'

By JACK PITMAN

British producer Michael Relph, who made his first trip to New York last week, to herald his controversial "Victim," apparently is not inclined to give with the tide—meaning his outlook as a filmmaker is decidedly non-global. That is, not if one defines global as international coproduction, international casts and simple-as-pie story appeal.

Though he expresses himself as not really rigid on the matter, his preference (as his credits attest) is for themes indigenous to his homeland. If they prove appealing elsewhere, so much the better. This, of course, means his negative costs are budgeted (at between, on average, \$500,000-\$600,000) with an eye for recouping in the British Market alone. In many instances he's been able to report sizable box office.

Relph has a string of more than 20 films to his credit, among them such Yank payoff clicks as "League of Gentlemen," "Man in the Moon," "Kind Hearts and Coronets" and "Sapphire." He does not eschew major distrib financing (per "Sapphire" and "Coronets"), but increasingly, in order to tackle serious themes that mirror current British life, falls back on the no-strings aegis of Allied Film Makers. This was constituted chiefly as a financing entity, and which as a production banner pairs Relph and Basil Dearden (as director), and Richard Attenborough and Bryan Forbes in counterpart capacities. Latter team, for instance, is responsible for the also current "Whistle Down the Wind," which, like "Victim," is being handled in the U. S. by Pathe-America.

The Allied management, by the way, comprises a number of other British flimitees, inactive on the production side, but much active as members of the setup's directorate. Among these are Jack Hawkins, the actor who plies his talent both sides of the pond, and Guy Greene, the director.

Relph said that so far he has been able to abide an average eight-nine week shooting schedule of his pictures. Now in production as an Allied entry is "Life For Ruth," which he describes as an attack on extreme forms of religious dogma. It specifically concerns a man who belongs to a sect that opposes blood transfusions, and was scripted by Janet Green and John McCormack, same team responsible for the "Sapphire" and "Victim" screenplays. Rank will release in Britain.

Another Relph production, this one financed by Rank, is titled "All Night Long." Just completed, it's a jazz yarn based on Shakespeare's (Continued on page 24)

U. S. to Europe

Charles Addams
Paul Bauman
Linda Cohen
Nathan Chien
Jimmy Curley
Tom Curtiss
Dixon Derr
Joan Fontaine
Zsa Zsa Gabor
Ted Hartman
B. B. Kresler
Favre LeBret
Roger H. Lewis
Rodd McDowell
Donald McWhinnie
Warren Miller
Patrice Munsell
Paul Newman
Tony Orlando
Richard Pack
Gene Pitney
Terence Rattigan
Michael Relph
Victor Sarroch
Aaron Schroeder
Zachary Scott
Gloria Swanson
Mel Taft
Gore Vidal
Stanley Weston
Joanne Woodward
Jerome Zerbe

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Variety Week, Feb. 11-17

Starting next Sunday (11) and continuing through Feb. 17 it will be Variety Clubs Week. This is the annual push for funds to support the humanitarian projects of the theatrical social body.

Variety Clubs International address is P.O. 228, South Miami, Florida. George C. Hoover is exec director.

Hand Out Bosco Awards in Spain

Madrid, Feb. 6.

The two main awards of the annual Spanish San Juan Bosco Oscars, sponsored by the Sindicato Nacional del Espectaculo, went to "Milagro de los cobardes" (Miracle for Cowards) in the special category identified with this country's religious, political, moral and Sindicato concepts, and to "Cerca de las estrellas" (Close to the Stars) for cinematic excellence. Awards were cash prizes in the amount of 250,000 pesetas (\$4,000) each.

"Tierra de todos" and "Los atracadores" were tied for the runner-up 100,000 pesetas award. Other honors went to "Siempre es domingo" and "Placido." Main laurel for performance went to Amparo Soler Leal and Arturo Fernandez with Silvia Morgan and Julian Mateos receiving best supporting star honors.

Cesar Ardavin, whose "Lazarillo de Tormes" won the Berlin film fest's Golden Bear two years ago, was named best director of the year for "Cerca de las estrellas."

Awards were distributed at an all-industry dinner last week (31) at the Hotel Palace by sindicato minister Solis, the director general for cinema and the Jefe del Sindicato Nacional del Espectaculo.

L. A. to N. Y.

Rod Amateau
George Axelrod
Mortimer Becker
Mac Enoff
John Eames
Emerson Foote
John Frankenhimer
George Gobel
Laurence Harvey
W. R. Hearst Jr.
Ben Hoberman
Ross Hunter
Howard Koch
Nat Lapkin
Janet Leigh
Henry Levin
Shelly Mann
Dick McWhorter
Milton R. Rackmil
George Raft
Henry Silva
Frank Sinatra
Ray Stark
George Stevens Jr.
Mel Torme
Jack L. Warner
Pat Weaver
Bob Wells
Max E. Youngstein

Europe to U. S.

Marcel Achard
T. E. B. Clarke
Alexander H. Cohen
Noel Coward
Roy Disney
Mike J. Frankovich
Harry E. Gould
Juliette Greco
Rodney Millington
Ethel Linder Reiner
Andrew Rosenthal
Louis Vaudable
Mrs. G. E. A. Williams

N. Y. to L. A.

Jay Barney
Martin Davis
Alan Dexter
Frank Gorshin
Harry M. Kalmine
Leonard Lightstone
Zack Matalow
Natalie Schaefer
Charles Schlaifer
Elizabeth Seal
Hal Stanley

Deny 'Intruder' Seal; Uses Term 'Nigger'

Production Code Seal has been refused "The Intruder," Roger and Gene Corman production for Pathe-America, which deals with Dixiecrat white supremacy. Producers intend to appeal ruling of the Geoffrey Shurlock Office, but admit they don't look for a reversal.

Shurlock denied seal primarily because of usage of the term "nigger." Secondary reasons given were excessive violence and a scene showing a femme in partial disrobement.

Producers point out that "nigger" has been used before in Hollywood productions, notably Stanley Kramer's "Home of the Brave." In their campaign for a seal, the Corman freres are citing testimonials from several Negro leaders who have viewed the film, among them Calvin Banks of the National Assn. for Advancement of Colored People. They also have approving comments from State Dept. and Dept. of Justice officials.

Spain's 'Placido' For Oscar Poll

Madrid, Feb. 6.

A six man commission, designated by Spanish film authorities to name the contestant from this country for the Hollywood Academy Awards in the best foreign film class, finally named "Placido" after the hung jury called on the head of the Sindicato Nacional del Espectaculo for his decisive vote.

Two members of the jury abstained and two each favored "Placido" and "Diferente" until the Sindicato chief broke the deadlock to give Luis Berlanga's biting satire the nod. "Placido," eased out bureaucratically as a contestant in last year's Vienna film fest, is believed to have received an invite to the Cannes festival in May.

Statler Hotel Revue Ignores MGM Protest On 'Les Girls' Title

Los Angeles, Feb. 6.

MGM attorney Rudy Monta has protested to nitery revue producer Barry Ashton his use of "Les Girls" as title of show current at Statler Hotel here. According to Ashton's partner, Wolf Kochmann, protest is being ignored on grounds "the two media are so different we cannot conceive of any confusion in the mind of the public."

Metro released the film "Les Girls" in 1957 and Monta, in his protest, asking Ashton to desist from using tag also mentioned that studio had copyrighted title and that, too, it derived from a copyrighted book. Film musical produced by Sol C. Siegel starred Gene Kelly and Mitzi Gaynor.

Kochmann also argues that Ashton last year used title on a revue he had at Golden, Reno, for 16 weeks.

Egypt Okays U.S. Film Remittances Monthly

Motion Picture Export Assn. execs have new hopes that the tough Egyptian remittance problem is on its way to being solved. According to word received in New York yesterday (Tues.) MPEA's Mediterranean supervisor Leo D. Hochstetter has successfully concluded negotiations with the Egyptian government whereby U. S. film company monies will now be remitted on a monthly basis. For over a year, no monies at all have been coming out of Egypt.

Under an earlier agreement with the Egyptians, monies were remitted on a semi-annual basis. In actual practice, however, remittances were extremely slow and irregular, and the last monies to come out represented part of 1958 earnings. The effect of the new agreement will be to prevent a further buildup in the money backlog. Reducing the existing backlog will be the subject of future talks.

Refute Zanuck On D-Day Film

Vexed at Zanuck

Hollywood, Feb. 6.

Producer Darryl F. Zanuck's blast against tv producers allegedly using "fake" pix of the D-Day invasion of Normandy on June 6, 1944, has brought sharp Hollywood repercussions from a tv producer preparing a D-Day spec and another producer, who was an officer who took part in the planning of U. S. Army D-Day ground combat film coverage. Zanuck had claimed there are no films of actual D-Day combat in existence, a contention denied by the two Hollywood producers.

Producer David Wolper, preparing "D-Day" for airing on NBC-TV June 3 on its "DuPont Show of the Week," countered that Zanuck was "entirely inaccurate." And producer Jack Warner Jr., an assistant photographic officer of the First U. S. Army Group which helped plan D-Day film coverage, said flatly that Wolper was right.

Wolper said Mel Stuart, who is producing the spec with him, has just returned from Washington where he got just such films. To implement his statement, he presented documentation from Defense Dept. records of the existence of such films taken by the U. S. Coast Guard, Signal Corps and Navy; and even German films of D-Day.

Warner said that Zanuck, as head of special motion pic units in the Signal Corps Pictorial Service in World War II, "well knew of the hundreds of combat cameramen from Signal Photo companies who hit the beaches on D-Day and thereafter. Some did not live to see their magnificent footage on the screen, and they would be shocked to read an article so loaded with error which appears to me to have been released for no legitimate purpose."

The producer continued: "Armed with Eyemovs, still cameras, side arms and sheer guts they (the cameramen) came in under deadly fire on landing craft, by glider and airdrop on that historic day. They got their pictures, they were wounded, they died, they lived, they pushed on across France into Germany and final victory."

"Very possibly Zanuck had to re-enact D-Day because the shaky hand-held Eyemo footage actually exposed under heavy fire cannot be used on contemporary wide screen or in color. This is a legitimate reason and if it is so why not say it instead of passing along so much nonsense," Warner declared.

Zanuck, producing "The Longest Day" about D-Day, apparently started the verbal war in annoyance at tv's "invasion" of D-Day.

Play This Tune When Depressed

H. P. Schwarzmann, who provides the outlook on various stocks in behalf of the Capital Gains Research Bureau, finds it a paradox that "the very thing that was supposed to flatten the movie industry—television—is now looking to that industry to bail it out of at least some of its worst shortcomings and miseries."

The analyst adds: "And so much of tv is misery and hogwash, that the bailout can't come too fast. No one can equal the knowhow of the big pros like MGM in turning out a finished entertainment medium, a fact that—belatedly—is being realized more each day."

Basil Rathbone In Chicago Indie Feature

Chicago, Feb. 6.

Basil Rathbone has been signed for one of two thespic roles in the semi-documentary feature, "Two Before Zero," being produced in Chi by Fred Niles for Mid-American Motion Picture Corp. The "dramamentary," as it's described, purports to tell the story of how international communism began and how it has developed into this country's greatest threat.

The femme star is still to be signed. Niles' 90-minute feature is budgeted at \$250,000.

Says Army Pictorial

Exception is being taken virtually to film producer Darryl F. Zanuck's statement the public has been hoodwinked into believing there is D-Day-shot Normandy Beach footage because "no such films exist."

Contrarily, the Army Pictorial Centre at Astoria, L. I., affirms that it has, in fact, "several thousand" feet of film made during the actual Allied landing on June 6, 1944. Zanuck's claim, as carried by VARIETY last week under Paris dateline, further astonishes personnel at the Pictorial Centre because, they say, a 20th-Fox rep who researched the D-Day footage there—for DEFZ's now-shooting "Longest Day"—apparently was pleased with what he found. Researcher is identified as Robert Belcher, but the centre is not clear whether he actually ordered prints of their stock.

Spokesman for the centre refused speculation as to Zanuck's motive, but did intimate that Zanuck as a showman understandably comes by the conditioned hyperbole.

Producer, as quoted, declared that television documentaries purporting to show the Allied invasion have been using "fake material which was shot a day or two after the actual assault." For most of June 6, there were no cameras on the beaches. Later on D-Day, Robert Capa got ashore and took some memorable (still) shots," said Zanuck.

Besides D-Day films claimed by the military, there is, of course, beaucoup subsequent footage of those first post-invasion days when the Allies were consolidating their beachhead and attempting to push out into the Normandy countryside. Generally less known, also, is the fact some footage even was taken the day before the main assault. Bulk of this lensing is handled non-theatrically by United World Films per a reel titled "D-Day Minus One," a record of the 82d and 101st airborne divisions which dropped behind German lines on June 5.

'Vos You Dere, Charlie?'

Also resentful over the Zanuck remarks are four members of the U. S. Army Signal Corps photographic team that hit Normandy Beach with the D-Day invaders. They tag the producer's comments as a "great injustice" to the cameramen covering the June 6 landings, both still and motion picture.

Film team was headed by Lt. George Steck. Another member, and framer of a rebuttal statement issued in New York this week, was Louis Weintraub, "still" man with the unit, who now heads his own photo communications firm in Gotham. Weintraub declares the Zanuck remarks have no sanction in "historical records," and adduces carbons of the unit's log sheets wherein the photographic record of D-Day commences at the British departure point and extends through the Normandy landings and the under-fire efforts to push up Normandy beach.

"According to the Weintraub assertion, footage made by this team have shown up 'time and time again' in theatrical newsreels and video documentaries. The rebuttal adds, 'It's too bad that Mr. Zanuck wasn't on the beachhead that morning to direct his film; perhaps he would have had a better understanding of what took place on the fields of battle, and probably would have had a better knowledge of the Normandy picture he is now making.'"

Columbia Into Manila First With 'Twist' Pic

Manila, Feb. 6.

Columbia's "Twist" around "The Clock" twisted in first in the Philippines, reports Aaron Pines, Columbia manager here. In a tight race between Columbia and Paramount as who would be first, Columbia won. The picture is now on its second week in a first-run house, Capitol, and penned in day-and-date with another theatre.

Paramount's release "Hey, Let's Twist," has, as yet, not been shown and will probably play in February or March.

ANOTHER EXHIB BITES ART

U.S. and Foreign B.O. Contrasts

Note Taken of Bardot's "Truth"—Some Yank Feeling Against 'Dangereuses'—Other Examples

America is willing to pay for films dealing in violence and brutality on the screen. The ratings attest to the fact that the sadistic material goes over well on television, too. But foreign markets don't like it. In contrast, a good number of sex productions hit almost a nadir acclaim in the States and score abroad. In terms of cinematic fare, what's good for America is not good for the rest of the world—and vice versa.

Reports from official sources on recent pic productions confirm anew that Yank audiences are willing to accept (or at least not rebel against) gunplay and man-to-man cruelties. There's agitation in some quarters against the rough stuff but this is not officially widespread, in terms of actual community censorship.

But matters of sex are not too immediately acceptable stateside unless presented "with good taste" (American puritan expression).

On the other hand the very adult material has little trouble abroad but the violence in many cases is barred.

Here are some specifics. Brigitte Bardot's "Le Verite" (The Truth) was of blockbuster proportions throughout the foreign market. Then it went fine as an art theatre entry in New York but spotty around the rest of the country. Execs at Columbia offer a variety of theories, including the possibility of too much exposure of Bardot. But there was the same exposure on overseas terrain. Yankee audiences, it appears, just didn't rally round the sex cause as did the customers beyond the borders.

Mutual practice of seduction by husband and wife in "Liaisons Dangereuses" does not sit well with certain members of the press and segments of the public in the U.S. Adultery on the screen with exchanges of confidence is distasteful to them. National Legion of Decency condemned the French import.

But in England, "Dangereuses" apparently is to be permitted for all age brackets to "certain alterations."

"Mad Dog Coll" and "Homicidal," both from Columbia, played the States without anyone raising an eyebrow about brutality in content. Yet this same subject material caused "Mad Dog" to be refused entry in England and other countries and "Homicidal" to be permitted only for adults.

This kind of thing goes on around the world. From India and Japan to France and Italy there's resentment against brutality among the screen characters, this being the same kind of character overness that gets by in the U.S. Whereas sex and the various forms of perversion are nixed in the States unless done with artistic merit but stand a far better chance of acceptability overseas.

NIJINSKY'S WIDOW SUES VIDOR'S WIDOW

Los Angeles, Feb. 6. Declaratory relief was asked in Superior Court by Mrs. Romola Nijinsky, widow of Russian ballet star Vaslav Nijinsky, in a suit filed against Doris Warner Vidor, an executrix and widow of producer-director Charles Vidor, who died June 4, 1959.

Suit stated that on March 5, 1954 she entered into a seven-year contract with Vidor in which he was to portray her in a film based on life of her late husband, who died in 1950, and use two of her literary works, "Nijinsky" and "The Last Years of Nijinsky." Picture was never made. Complaint claimed that controversy existed over original seven-year pact being extended five years. Action asked court to find that agreement expired on March 5, 1961.

Even Starlets No Show

Rome, Jan. 30. The pre-production film party here used to be an event of sorts, a sure lure for showbiz nabobs. But now, with so many films in the works (but tressing that Hollywood on Tiber billing), the cocktailers appear to have lost their chic. Even starlets shy away—preferring the Via Veneto frolics.

But a pressagent can still get a turnout for his party—if he doesn't mind papering the house with lower rung royalty that abounds here.

13 Coproductions In Par's Future

Hollywood, Feb. 6. Paramount home office and studio toppers have sewed up 13 coproduction deals, two of which have been signed and sealed, the other 11 waiting to be firmed up by stars and agents involved in various packages. Approval of the greatest amount of package deals at one time was prime reason for prexy Barney Balaban, veepee Paul Raibourn and treasurer James Richardson coming on from Gotham for seshes with studio topper Jack Karp, production head Martin Rackin and other execs. Edwin L. Weiskopf, member of Par's board, who was here several days, did not participate in the top echelon conferences. He departed for home Friday after winding personal biz.

The duo firmed up solidly are "Come Blow Your Horn" in association with Frank Sinatra's Essex Productions and Bud Yorkin-Norman Lear's Tandem Prods; and "Together in Paris" formerly "Holiday for Henrietta" to star William Holden and Audrey Hepburn. George Axelrod's yarn and screen play will be directed by Richard Quine as Axelrod-Quine Prod.

As for the amount of money to be spent during the coming year, Par execs shunned speculation because of the many vagaries of current day production.

Adolph Zukor, chairman, here for past few weeks on his annual winter stay, and Y. Frank Freeman likewise participated in the studio meets. Raibourn and Martin Davis, latter ad-pub chief, planned home Saturday. Balaban took off yesterday with Richardson.

Eight of 11 piz completed or in editing phases include "The Counterfeit Traitor," "The Man Who Shot Liberty Valance," "Escape from Zahrain," "Hell Is for Heroes," "Hatar!" "My Geisha," "The Pigeon That Took Ramiko" and "A Girl Named Tamiko."

Shooting or ready for filming are "Who's Got the Action?" "It's Only Money," "My Six Loves," "Gumbo Ya-Ya," "Wild Desire," "Together in Paris" and "Come Blow Your Horn."

MERCHANTS HELPING

Promise Monthly Subsidy For House—Pedto Expands

Albany, Feb. 6. Avon in Canastota has been reopened after a closdown of some time, by Alex Pedto, who also operates the Community in St. Johnsville. House once part of Kallet Theatres of Oneida.

Pedto, who has withdrawn from Dolgeville, is receiving the support of the St. Johnsville businessmen, who after hearing him say he had spent \$9,000 in the house and was running behind, agreed to the monthly payment of \$200 individually to sponsor matinees and shows for children.

C. B. MOSS JOINS WITH SHELTON

By GENE ARNEEL

One of the leading independent theatrical film circuits in the east is branching out to the field of pic distribution (initially art films) and is actively mapping plans for the handling of film for television, and, indeed, also figures to participate in filmmaking abroad on a coproduction basis with non-United States interests.

The local chain so occupied is B. S. Moss Enterprises, which operates theatres in Manhattan, Long Island, New Jersey and Florida. Head man is Charles B. Moss.

Charles B. Moss and William Shelton, former president of his own film importing concern, have formed Cameo International Pictures Corp., with Moss as chairman and Shelton as president.

Already they've acquired theatrical rights to five foreign-made pictures, plus the tv say-so on a couple of them. Shelton will leave New York shortly for various points in Europe looking to establish production partnerships with Italians, Germans and English.

Actually, the aforementioned "art film" association might be a misnomer, because certain of the features already come by could go the route of exploitation marketing. Or so it seems.

These are the titles: "Temptation," a combination package of "Horror Chamber of Dr. Faustus" and "The Monster" (not Monster); "The Magnificent Tramp" and "Three Sinners."

What's happening here is that the cinematic impresario, such as Moss, has gotten the diversification bug but is bent on keeping expansion moves within the field of cinematic endeavors. Being a non-nationwide situation, Moss can undertake to provide film product for his own theatres without running afoul of the States' antitrust laws. Beyond this point he has the stake in the welfare of the pictures he brings into his own portfolio.

In other words, the exhibitor, now, while continuing to play his traditional role, is angling also for an exhibition-distribution parlay.

William Shelton, teaming with Charles B. Moss in the distribution of films from abroad, relates that the sales setup will be via statesrights.

However, they'll not operate on the usual franchise basis, instead will function as sales reps of the Cameo International company.

Others Who Trod Path

Exhibitors from time to time have taken a crack at production and/or distribution prominent among them being the United Paramount division of American Broadcasting-Paramount Theatres. This outfit made four low-budget features and then gave up. The late Elmer Rhoden Jr., when head of Commonwealth Theatres of the midwest, produced a couple of quickies for the hinterland market.

Holding a major position in art film distribution for some time is Walter Reade, head of the eastern theatrical circuit bearing his name. His distribution concern is Continental Films, recently merged with Sterling Television.

Among the first exhibs to segue into art film handling was Arthur L. Mayer, who was partnered with the late Joseph Burstyn. Janus Films, another importer, has its roots in theatrical exhibition.

Moving into production-distribution in a big way, although the fact has yet to be accomplished, is an extensive group of major circuit and independent theatre operators under the aegis of ACE Films. Potent figure behind: this undertaking is S. H. (Si) Fabian, president of Stanley Warner. It was Fabian who some years ago projected a deal to buy out United Artists from at-the-time owners Mary Pickford and Charles Chaplin. Miss Pickford and Chaplin backed away at the last minute.

Sustained Buildup for Foreign Players Lacking Despite Growing Penetration of Alien Pix: Sochin

Ulcerous Festivals

San Francisco, Feb. 6.

There must be something about film festivals.

In the middle of last November, immediately after Frisco Film Fest, Mrs. Irving M. Levin, wife of the fest's director, checked into Children's Hospital with an ulcer.

Last Wednesday (31), Fest director Levin checked into St. Francis Hospital, where he's confined to Room 517 with no visitors, no phone calls. Diagnosis? The same—an ulcer.

Protective About Girls, Not Boys

Calgary, Alta., Feb. 6.

Alberta Council on Child and Family Welfare has asked the provincial government for legislation to prohibit girls under 18 from viewing films declared unfit for showing by the Alberta censorship board.

In Alberta, persons 16 and over are permitted to see films listed as "adult." Those under 16 are allowed to see adult films if accompanied by parents or a guardian.

The council's resolution asks for an amendment to the Amusement Act to prevent girls 16 and 17 from entering any theatre "to see any film that the censorship board has decreed unfit for showing in Alberta."

The council said that even if an appeal board allows a film to be shown, the original decision of the censorship board should hold in prohibiting girls in the stated age range from seeing it.

At present, should a film pass an appeal board, it cannot be reviewed again for censorship nor can it be prohibited from being shown, no matter how many public protests may result from its showing.

The resolution asks that the provincial cabinet have final say on which films should be censored, and says that restrictions should be enforced by the government.

"Under the Child Welfare Act of Alberta, girls under 18 are still called children," said Mrs. Harold W. Riley, president. "Why should they be allowed to see adult films that give an entirely wrong outlook on life?"

Okay-To-Proceed For NT&T As To San Diego And Congo Village Houses

Acting on two separate petitions, N.Y. Federal Court this week granted National Theatres & Television right to acquire theatres in San Diego and Congo Village, Calif. Circuit plans to build a conventional situation in the latter community.

Convincing the court it would not unduly restrain competition, NT&T was granted right to acquire the Alvarado Drive-In in San Diego, but the greenlight is subject to several stipulations. Chain must dispose of all interests in its Orpheum hardtop on or before June 1963, at same time surrendering the right to replace it. Further, it cannot operate the orpheum as a first-run prior to the Orpheum disposition.

Another proviso is that it can't, subject to dropping the Orpheum, day-date the Alvarado with other NT&T theatres in the San Diego area on first-run product unless rival drive-ins are permitted to bid or negotiate for the same picture.

The phenomenon of the ever-increasing market for the foreign film in the U.S. is all the more remarkable considering that it is being accomplished with little or no continuity in the promotion of foreign stars this side.

The situation was spotlighted last week in New York by Irving Sochin, sales director of Times Film, who suggested that U.S. distributors, particularly the indies who handle the bulk of the imported product, should try to come up with some kind of plan for a continuing cooperative promotion of foreign personalities. Sochin declined to put forth a plan himself, acknowledging that it might well be impossible considering the difficulty in getting any kind of agreement among indie filmmen in matters where money is concerned.

In stressing the need—rather than the solution, Sochin "for example," "Every time I turn around there's a new picture with Jeanne Moreau opening up. She's getting more concentrated exposure than most Hollywood players can hope to get. But is there any publicity about her?" He answered his own question in the negative, pointing out that all the Moreau publicity is simply on a picture-by-picture basis.

The major problem, of course, is that seldom does a foreign player get seen in two consecutive pictures handled by the same U.S. distributor. The distrib's prime interest, then, is in the picture, not the players. The Moreau pix have been handled this side by a variety of distributors, to wit, Ellis Films ("Back To The Wall"), Zenith International ("The Lovers"), Times Film ("Frantic") and Astor, ("Les Liaisons Dangereuses"). Uncoming she has "The Night," being released via Lopert, and "Jules and Jim," which may or may not go to Astor.

Sochin suggested Alain Delon as another case in point. The French star is currently headlining two important imports, Times Film's "Purple Noon" and Astor's "Rocco and His Brothers" and, upcoming, Times has him in Michel Antonioni's "Eclipse." Plus which he stars in another pic, Rene Clement's "Joy of Living," which hasn't yet been sold for the States yet, but probably will in the not too distant future.

According to Sochin, when Delon was here early this year, with Raoul Levy to drumbeat Levy's long-planned "Marco Polo" (to be made in association with Seven Arts), Times had offered to "buy in" on Delon's visit in connection with "Purple Noon" and "Rocco" since those are the pix by which he is known here.

Other foreign stars who are ripe for the big buildup this side, the exec suggested, are Monica Vitti, already seen here in "L'Avventura" (Janus) and coming up in "The Night" (Lopert) and "Eclipse" (Times); Marcello Mastroianni, "La Dolce Vita" (Astor), "The Night," and coming up in "Handsome Antonio" (Embassy); Jean Paul Belmondo, already seen in "Breathless" (Films Around etc.) "Leda" (Times), "Two Women" (Embassy), and soon in "Une Femme Est Une Femme" (Films Around World), Claudia Cardinale and Charles Aznavour were also mentioned.

Sochin thinks that the problem might best be studied by the Independent Film Importers & Distributors of America, which in the past has considered various plans for the overall promotion of foreign films in the U.S., but without, as yet, coming up with a solid program.

Pointing the way, to a certain extent, is the French Film Office in New York which, via its monthly "Letter from France" and "News Bulletin," keeps up a continuity of news on films and stars, but only those from France, obviously. Also, this publicity is aimed at the trade and at opinion makers, not at the general public.

The Underwater City (FANTASCOPE)

Exploitable, but overly-wordy, lower berth sci-fi melodrama about man's first housing colony on the ocean floor.

Hollywood, Jan. 30.

Columbia Pictures release of Alex Gordon production. Stars William Lundigan, Julie Adams, Richard Widmark, Frank McDonald. Screenplay, Owen Harris; camera, Gordon Avil; editors, Al Clark, Donald W. Starling; music, Ronald Reagan; assistant director, Robert Agnew. Reviewed at the studio, Jan. 30. Running time, 78 MINS.

Although filmed in Eastman Color and apparently designed for somewhat more ambitious commercial purposes, Alex Gordon's production of "The Underwater City" has been re-ticketed by Columbia for domestic release in black-and-white, a marketing revision apt to alter its programming status and resultant boxoffice destiny. Being an underwater melodrama, there is no question but that disregard of tint represents a significant loss of pictorial value. However, color alone does not make an attraction of "A" quality out of a product in which more attention has been devoted to exploitability than to dramatic flow and substance. Chances are "The Underwater City" has found a home in its natural element—the bottom half of a double bill.

Owen Harris' gabby, waterlogged screenplay amounts to a rather unfathomable fish story about man's first attempt to set up living quarters in a kind of sub-suburbia housing development on the ocean floor. The object of this curious expedition appears to be the construction of a kind of giant fall-in shelter down in Davy Jones' locker room, where folks can cool off in case things get too hot on the surface. The film drags along at an octopus pace, with more than the endurable quotient of pretentious, pseudo-high falutin' knots and what-knots about just what this escapade is all about, with the result that most customers may find themselves nearly asleep in the deep until the turbulent conclusion in which the ocean floor caves in, leaving only one "cell," the symbolic "honeymoon cottage" erect and livable.

Caught up in the aquarium are costars William Lundigan and Julie Adams, along with featured players Roy Roberts, Carl Benton Reid, Chet Douglas, Paul Dubov, Karen Norris, Kathie Browne and Edward Mallory. These players give their all in a losing cause, as, regrettably, do director Frank McDonald and the various craftsmen, who have managed to make the physique and decor of oceanographic real estate reasonably convincing, if uninviting, through the use of Fantascope effects, miniatures and some plain old resourceful ingenuity. Tube.

Brushfire

Slipshod, sluggish melodramatic account of modern guerrilla skirmishes in Southeast Asia. Slim supporting item.

Hollywood, Jan. 29.

Paramount release of Jack Warner Jr. production. Stars John Ireland, Everett Sloane, Jo Morrow. Directed by Warner. Screenplay, Irwin Blacker; camera, Ed Fitzgerald; editor, Roy Livingston; music, Irving Gertz; assistant director, Robert Farfan. Reviewed at the studio, Jan. 29. Running time, 80 MINS.

There is a good film story in the current small scale warfare of politically problematical Southeast Asia, but "Brushfire" isn't it. The Jack Warner Jr. production for Paramount is a talky, shallow, slipshod "B" melodrama, serviceable as a supporting item in situations where particular people do not ordinarily congregate.

The film, directed by Warner and written for the screen by Irwin Blacker, describes the efforts of a makeshift band of freedom-fighting residents of the Southeast Orient, led by two veteran soldiers who have stayed on after the war as plantation owners, to rescue a pair of young Americans who have been apprehended and

held as hostages by the Communist element in the vicinity. There are several flurries of action, but the going is generally lethargic and artificial, burdened by uninspired philosophical prattle that palsies the tempo and stalls the plot machinery.

Principal roles are mechanically dispatched by John Ireland, Everett Sloane, Jo Morrow, Al Avalon, Carl Esmond and Howard Caine. Irving Gertz's music is helpful and Ted Hoesoppe's sets, though stringently conceived, are in an acceptable junglar vein. Balance of production credits are individually adequate, but the sum total of the production isn't. Tube.

Murderspiel (GERMAN)

Berlin, Jan. 30.

Bavaria release of Utz Utermann and Claus Hardt production, in collaboration with Lea Filles Gibe (Paris) and Filmfabrik (Goettingen). With Magali Noel, Harry Meyen, Goetz George, George Riviere, Hanne Wieder. Directed by Helmut Ashley. Screenplay, Thomas Keck. Helmut Ashley; camera, Sven Nykvist; music, Martin Schott; editor, Zehetbauer; editor, Walter Boos. At Ufa Pavilion, Berlin. Running time, 81 MINS.

The most noteworthy thing about this German film is the great camerawork by Sven Nykvist, a Swede, whose pictorial account becomes much of the thrill in this mystery. Lensing offers fascinating scenes and remains interesting throughout. Along with the superb acting, this expertly directed film comes close to being in the international class and recommends itself for export.

Although the villain is known right at the outset, this murder story contains suspense which never lets up. The question is here: How does he get tracked down? The villain, a pathological murderer of blonde women, has just added another victim to his list. When leaving the house in which he committed the crime, he's seen by a man who knows him. Fearing the person could become dangerous to him, he follows him to a high-society party at which he intends to kill him. A good chance to do it occurs when the bunch of snobs play a "murder game" just for fun. By mistake, he kills another. He manages to escape police suspicion via his cleverness yet a little carelessness finally betrays him.

Harry Meyen's portrayal of the cold-blooded killer is impressive. The lineup of top support includes the French thespians Magali Noel and George Riviere; Goetz George, Wolfgang Reichmann, and Hanne Wieder comes along with a particularly memorable performance as a frivolous gossip columnist.

Helmut Ashley, a former cameraman, directed this with much knowhow. Technically, this film makes a polished impression. In toto, one of the best German pix of the season. Hans.

Peace Research Seeks Entertainers to Front

Ottawa, Jan. 30.

Peace Research Institute, which is seeking \$2,000,000 as a fund for researching the cause of war and means of preventing same, has enlisted the aid of many show-business people in Canada.

Theatrical trailer running one minute has been filmed with Fred Davis, one of Canada's highest-paid tv personalities, is seen plugging the enterprise. This is to be shown over the Famous Players and Odeon houses.

With Davis, among others, supporting the cause are Julian Roffman, Gordon Sinclair, Pierre Berton, William Freedman, Tony Robbins, et al.

Producers Guild 'Bests'

Hollywood, Feb. 6.

Screen Producers Guild's 1961 fourth-quarter winners, which will compete with entries in previous three quarters for organization's best picture award, include two United Artists releases and one each from 20th-Fox and Paramount.

Quartet: UA's "West Side Story," Robert Wise, and "Judgment at Nuremberg," Stanley Kramer; 20th's "The Hustler," Robert Rossen; Fox's "Breakfast at Tiffany's," Martin Jurow; Richard Shepherd.

Les Demons De Minuit (Midnight Folly) (FRENCH)

Paris, Jan. 20.

Undex release of GEF-Undex production. Stars Charles Boyer, Pascale Petit; features Charles Belmont, Maria Maubon, Berthe Grandval. Directed by Marc Allégret. Charles Gerard. Screenplay, Bernard Revon. Serge Friedman. Pascal Jardin; camera, Gilbert Sathiré; editor, Suzanne De Troeye. At Normandie, Paris. Running time, 95 MINS.

Film is a slim look at emotional disorders in the French upper classes with a peek at offbeat night life. But the characters are foggy, direction listless. This shapes mainly a dueler for off-shore chances on the theme and the Charles Boyer name. Otherwise, it is mainly a local affair.

Boyer (a governmental minister) gets a call from a married woman who threatens to commit suicide because of his son. Not knowing where to find her, he goes looking for his son. He meets a young unhappy rich girl who helps. On the trip, the jaded youth of Paris is exposed in strip poker games and other pursuits. The son is found and goes to see the woman who he has jilted while Boyer finds a brief moment of love with the girl.

Boyer walks through this with his customary elegance as do the others. But this is soapy in outlook and conventional in treatment and scripting. Mosk.

Jules Et Jim (Jules and Jim) (FRENCH-FRANSCOPE)

Paris, Feb. 6.

Cinedis release of Sedis-Films De Carrosse production. Stars Jeanne Moreau, Oscar Werner, Henri Serre; features Marie Dubois, Vanna Urbino, Boris Baskiak. Directed by Francois Truffaut. Screenplay, Truffaut; Jean Griaulk from novel by H. P. Roche; camera, Raoul Coutard; editor, Claudine Bouche. At Studio, Paris. Running time, 110 MINS.

Francis Truffaut, who made "The 400 Blows," one of the top New Wave pix, has put together a tender tale that avoids mawkishness and impropriety in treating the lives of two friends who are mixed up with a woman they share. One is a Frenchman, the other an Austrian and the girl is French. Plot covers from 1912 until about 1930.

It depends more on atmosphere, insight into characters and emotions than on story values. Thus this film appears something for foreign arty spots via its adroit, knowing handling of theme. Subsequents are somewhat more questionable for it. But with stronger fare becoming art draws this might fill the ticket.

Truffaut has shrewdly employed the physiques and characters of his principles sans exploiting them. Jeanne Moreau is exceptional as the headstrong girl who never quite finds what she wants as she ends her life of whim, female demands in a sudden death plunge in her car with Jim, her husband's best friend. Latter is solidly limited by Henri Serre.

The husband is done in a vein of rumpled honesty and dignity by Oscar Werner. The three are shown at their first meeting in a frilly 1912 Paris, with Werner winning the girl but Serre holding aloof though attracted. The war comes and goes, and Werner marries the girl and takes her to live in Austria.

Serre comes to visit them and finally has a love fling with Miss Moreau, now also a mother. Werner, wishing to have her somehow, accepts this new situation as he has accepted all of her desires. They then drift apart and back. The last caprice, of course, is the suicide leaving the bewildered Werner with at least a daughter.

Truffaut has a light touch for evoking moods, time, place and desires. There is nothing dank, despairing or thematic about all this. It is a successful look at life. Its very forthright attempt to grasp life sometimes makes it uneven. But, overall, this is candid entry that should be heard of on local and Yank art marts.

Truffaut uses the scope screen well. A little pruning can make this even more palatable and avoid some pranks that are not absolutely necessary. An offbeat pic with potential if well handled and placed. Mosk.

Ed Kingsley: a Respected Importer

With the death last Wednesday (31) in Los Angeles of Ed Kingsley, the U.S. motion picture importing fraternity lost one of its most respected members. At the time he suffered his fatal heart attack, he was on the Coast to rest and to set up screenings of one of his latest imports, Luis Bunuel's "Viridiana," a top prize-winner at the 1961 Cannes Film Fest and the type of film which Ed delighted most in handling: a sharp, provocative piece of cinema designed to create heated discussion and to shake up complacent film audiences.

Ironically, for a distributor who probably had more faith in the art than in the commerce of motion pictures, Kingsley was probably best known for having hit the boxoffice jackpot with the import of the Brigitte Bardot starrer, "And God Created Woman." The picture grossed over \$3,000,000 in the U.S. to become the biggest foreign language money-maker in this country up to that time (1957-59). It also marked the beginning of a long and profitable association between Kingsley and subsequent Bardot imports, handled by his Kingsley International Films under an arrangement with Columbia Pictures, which financed them. In the course of last year's Cannes fest, Ed and his wife Lee made a short sidetrip to St. Tropez, "the shrine where it all began," meaning the house and town where much of "And God Created Woman" was filmed.

The films in which Kingsley took most pride were often those which were least successful at the boxoffice. He brought in Carl Dreyer's "Ordet," Bunuel's "The Young and the Damned," Max Ophüls' "Le Plaisir," and the first film written by Ingmar Bergman, "Torment." Typical of Ed, he waited for over a year to get the proper date for the U.S. premiere of Leopoldo Torre-Nilsson's Argentine film, "House of the Angel," only to have it acclaimed by the film buffs and almost totally ignored by the public.

Kingsley, however, did have a shrewd commercial sense of the film importing field—which talent was extensively used by Columbia Pictures. In addition to being associated with him in Kingsley International, Columbia used his services as an advisor on foreign acquisitions. These ranged from the highly successful Swedish-made exploitation documentary, "Mein Kampf," to the hilarious Peter Sellers spoof of management and labor, "I'm All Right, Jack." It was also largely at Kingsley's insistence that Col picked up such shorts as the French "The Golden Fish" and the America-made "Rooftops of New York."

Stuck With Shorts

Though no indie distributor has made anything resembling a profit on short subjects in many years, Kingsley persisted in dipping into this field, believing that this was the natural area in which the film talent of tomorrow must develop. Some 10 of his short releases won Academy nominations, and last year his "Day of the Painter," produced by Little Movies, took the Oscar as the best live action subject.

Kingsley's first job in films was as a publicist for Paramount. Subsequently he worked for the Academy of Motion Picture Arts and Sciences while running a Los Angeles theatre that featured silent films. He served four years in the infantry during World War II, after which he worked for a short time for the late Joe Burstyn, the dean of importers and whose name has been given to the annual award for the best foreign film selected by the Independent Film Importers & Distributors of America. At the time of his death, Kingsley was treasurer of that organization.

Before forming Kingsley International in 1953, Kingsley had organized Oxford Films in 1946, and in 1948 went into partnership with Arthur Mayer to present such films as "Jour de Fete" and "Seven Days to Noon." Ed was in the forefront of a number of lively censorship battles concerning "And God Created Woman" and another French import, "Lady Chatterley's Lover." The latter case finally reached the U.S. Supreme Court and resulted in a precedential ruling to the effect that it is unconstitutional to ban the exhibition of a film on the grounds that it advocates "an unconventional idea." In that case, the idea was adultery.

Worked Both Ways

Kingsley International Films handled pictures acquired privately by Kingsley himself and pictures in which Col had an interest, with the overhead of the operation split between Kingsley and Col according to the billings. Actual distribution of the pictures was handled by Peter Horner's Union Film Distributors. Kingsley and Horner were also associated in two other operations, Art-in-Motion-Pictures and Brigadier Films, the latter formed recently to handle imports designed for the mass rather than class market.

Although he functioned well and successfully in both the mass and the class market, he sometimes became exasperated with the cultural lag among the masses. An associate tells the story of having heard Ed barge into Peter Horner's office one day and suggest impatiently: "All you're doing is selling 'God Created Woman.' Why don't you get out there and push 'Ordet.'"

Services were held in the Universal Funeral Chapel in New York Sunday (4) morning, with Bosley Crowther, film critic of the New York Times and longtime friend, delivering the eulogy.

Next Toll Revue Feb. 23

Toronto, Feb. 6.

McGuire Sisters and special guest "Jose Jimenez" (Bill Dana) in a nitery show tagged "Headlines of Toronto," will be presented live over Telemeter from Toronto on Friday (23) at 8:30 P.M. Timing and price to Telemeter subscribers not yet fixed. Show will be taped for showing a full week.

Telecast will originate from CFTO-TV, Toronto, where studio will be reconverted into nitery replica, with Norman Campbell staging under Jean Dalrymple, with supervision by Leslie Wink.

Industrial Producers' First Theatrical Film

Arnold Panken, head of Film Programs Inc., producers of industrial films, will venture into feature production. He's set to do "Lukey," based on a story by Harold Lee, which will be shot in New York starting in March. Leads haven't been pacted as yet.

Panken has produced 100 industrial pix for various firms and institutions. His current industrial is being produced for the N. Y. Trap Rock Corp.

U.S. SAILOR DIES WORKING ON FILM

Washington, Feb. 6.

Issue of military cooperation with the film industry has arisen anew with the accidental death of a sailor during the shooting of "No Man Is an Island" near Manila.

Protests and demands for curbing use of servicemen as extras came from both sides of Capitol Hill, and the Pentagon was asked to make an inquiry into the incident.

Rep. Walter Norblad (R-Ore.) was among the most vocal critics, declaring that the filmmakers should hire their own extras and, moreover, should employ civilian experts for dangerous, special effects jobs. The U.S. sailor and a Filipino civilian were killed while preparing an explosive to be used in the filming.

"Island" stars Jeffrey Hunter and is being produced by Richard Goldstone and John Monks Jr. for Universal.

Jacobs in From Iowa Gene Jacobs, United Artists Des Moines branch manager, has been promoted to southern division manager.

In the new post, he'll headquarter in New York homeoffice.

UPDATED DISTRIB STRATEGY

Ruggles, Whelan Scions in Pix Per Tradition; Stress Diversity

By JACK FITMAN

Much has been written in recent years of the "new breed" of young film producers. As often as not, they divide between the Brooks-suited heirs of film colony names, or the avant-gardesmen usually imagined as poking their cameras into dingy Manhattan lofts.

Of the former, there is increasingly the penchant for operating in tandem; as for example, Wesley Ruggles Jr. and Tim Whelan Jr. (aged 29 and 28, respectively), both filmbiz scions, the first sired by director Wes Ruggles and actress Arline Judge, the latter chipped from another director, the late Timothy Whelan.

As Ruggles-Whelan Enterprises (billed pro tem in Whelan's Hollywood apartment), the pair seems to yen diversification as the sure base for security—a latterday American Dream. They already control some Coast real estate, own some original screen properties, have started a literary agency, and are blueprinting some tv projects for the European coasts.

In Manhattan recently, they did the trade press: luncheon bit to herald their maiden filmic effort, "Out of the Tiger's Mouth," shot in Hong Kong and Macao with Pathe Labs co-financing and which subsid Pathe-America is releasing in July. Screenplay, on which the partners collaborated and which Whelan directed, is about two Chinese moppets and the uncertain freedom they find in the British crown colony.

Pair's next project, also for same distrib and probably rolling this summer, is a fantasy based on a Scandinavian folk tale and this is to be shot in color in Denmark.

Since the partners came from the ranks of assistant directors (Ruggles, at Columbia, Whelan with Howard W. Koch), they will probably alternate calling shots on the sets. "Mouth," as Ruggles conceded, could have done a characterization switch and been filmed in another land, but the Oriental backgrounds won out partly because Whelan had worked there previously as assistant director on "World of Suzie Wong." As a sidebar to the filming, some 80% of the pic was shot from hidden cameras—not especially for effect, but because the location locals are inordinately curious. Reveal a camera, said Ruggles, and you can forget about any semblance of spontaneity.

With Ruggles as spokesman (Whelan's voice was "lost"), the anticipated "runaway" suggestion was customarily denied, again for reasons of background authenticity, and with the additional comment that in any case, the production crew was entirely Yank, albeit the cameraman was not from the Coast rolls but rather Philippine-based though often utilized by American companies.

On the partners' early schedule is a trip to Denmark, in April, to scout locations for that fantasy.

Texas House's 100G Fire

Cleveland, Tex., Feb. 6. Damages were estimated at more than \$100,000 here after an early morning fire razed the Texas Theatre and threatened an entire block of buildings in the downtown business section. Fire departments from Conroe, Livingston, Dayton and Liberty helped Cleveland firemen fight the blaze from some hours in near freezing temperatures.

Johnny Long of Bay City, who owned the theatre, said the building was partially covered by insurance.

Last Hardtoppers Gone

Ballinger, Tex., Feb. 6. Texas Theatre, owned by Jack Scales, and an adjacent grill and beauty shop were destroyed by fire here. No estimate of the loss was made. House seated 750 and was sole hardtopper house in this central Texas city of 5,000. There are two ozoers nearby.

Bank Befriends Baseball

Minneapolis, Feb. 6.

This area's exhibs and nitery owners aren't at all pleased or happy because the Minneapolis First National Bank of its own volition is producing a sound film to plug the Minnesota Twins American league baseball team, located in the Twin Cities, at its own cost and will make more than 100 copies of the film available gratis in the Upper Midwest for public showing.

Last season was the first in the Twin Cities or territory for major league baseball and theatre owners and nitery proprietors joined in claiming that it cut deeply into their patronage and hurt them badly. It's a cinch that no showhouse will present the film even though nothing will have to be paid for it. However, bank officials are certain luncheon clubs, etc., will grab it.

Premiere Ticket Buyers Also Can Feed Their Faces

Minneapolis, Feb. 6.

Circuit owner Ted Mann is offering something different and brand new in the way of a benefit preem for a picture here.

For the roadshow engagement's opening at his loop Mann theatre Feb. 16, the \$5 ticket not only will entitle the purchaser to his reserved seat, but also to a buffet dinner at this city's leading hotel, the Radisson, before the film starts.

Because the occasion is a benefit for the Minnesota Heart association, pharmaceutical companies are picking up the entire tab for the dinners.

George Chakiris of the "West Side Story" cast will fly here from Hollywood for the event. Official hosts will be Dr. Charles Mayo, head of the Mayo clinic, Rochester, Minn., and Dr. Malcolm Wiley of the U. of Minnesota, representing that college and the Northwest Variety Club's heart hospital located on its campus.

Ticket purchasers will have a change at the buffet dinner to meet the foregoing and also a host of other notables, including a number of other physicians famed hereabouts, the Minneapolis and St. Paul mayors and U.S. Senator Hubert Humphrey of Minnesota, all of whom will be on hand.

George Grim, Minneapolis Morning Tribune columnist, will emcee at the theatre.

The film's roadshow engagement here will be exclusive for the Twin Cities, as has been the case in all other hard ticket runs. And "West Side Story" will have as opposition at another local Mann theatre, the Academy, another hard-ticket picture, "El Cid" (AA).

Lubitsch Prize to Knuth

Berlin, Feb. 6.

The 1961 Ernst Lubitsch Prize of Club of Berlin Film Journalists went to Gustav Knuth for his performance in the Heinz Ruehmann starrer, "The Liar," which Ladislao Vajda directed. Annual Lubitsch prize, which Billy Wilder suggested six years ago, is to foster the good German comedy. Previous prizewinners were actor Gert Froebe, director Ladislao Vajda, actor Heinz Ruehmann and director Kurt Hoffmann.

Knuth, 60, who has more than 80 German films to his credit, lives in Switzerland, where he belongs to the Zurich Schauspielhaus.

ANGLES ON THE OFFBEAT FILMS

By VINCENT CANBY

It is a truism of recent seasons in the international film business that the old order changeth fast. The trades and deals on both sides of the Atlantic have created situations, practically unknown until recently. And the current organization of all major European countries into a Common Market will multiply the changes.

Showmen and bankers operating in the Rome-New York and/or Hollywood-London-Paris-et al axis point out as the significant innovations of the recent past these salient trends:

(1) American production guarantees of features made in foreign countries, often a co-production, under subsidy from one or more governments, the U. S. company then, bidding, after the film's completion, for the U. S. or world distribution rights.

(2) American distribution companies "diversification" setting up subsidiary companies to handle product, mostly but not exclusively of overseas origin, which for a variety of reasons (quality, theme, lack of seal, etc.) the parent major prefers not to handle under its own imprimatur.

Death last week at 46 of Ed Kingsley, a much-respected pioneer in the U. S. distribution of foreign products pointed up the latter innovation—the subsidiary or adjacent company to handle "special" releases.

Foreign product failed in the U. S. market in the days when it was handled in the routine way. "Special" treatment was a necessity. What this can mean to the U. S. boxoffice potential was recently exemplified by a British film, "The Mouse That Roared." As "nursed and babied" in America this little film grossed around \$2,000,000, though a sluggish performer, at \$200,000, in Britain itself.

But "special" handling for slow-bid releases has been only part of the challenge. This aspect alone does not explain the latterday diversion of certain pictures to the "other" company.

As To Code. While there are many straight business reasons for the practice, and while the origins of these subsidiary or adjacent companies are seldom kept secret, they provide an ironic comment on the activities of (1) major companies which are committed to maintaining the high standards of the Production Code and (2) the respectable indie distrib, who is dedicated to bringing the film "art" of the world to the "newly enlightened" American filmgoer.

The practice is also of particular interest today when the entire industry is facing increasing pressure from those forces who would legislate film classification, if not outright censorship. Asked one industry last week: "How long can we point to the Production Code as the guardian of our morals when there is an increasing number of non-Code seal pictures—owned by major companies, as well as indie distributors—receiving an ever wider playoff here?" He suggested the industry may be subverting its own public relations efforts.

Actually, that may be putting the case a little too strongly. Columbia, for example, never passed on to indie distrib Kingsley International one of its major Hollywood pix. The principal reasoning behind the Columbia-Kingsley relationship was that Ed Kingsley, being an indie, was in a position to better merchandise and sell offbeat product in the very specialized art market than regular Col salesmen.

Nevertheless, Columbia's strict adherence to Production Code standards hasn't kept the company from financing (and releasing through Kingsley) a number of foreign pix which not only could never have received Code seals,

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UFA Film Empire Cries Quits With \$6,000,000 Loss; To Abandon Distrib, Cinemas, Prod. (Except for TV Pix)

By HAZEL GUILD

Frankfurt, Feb. 6.

The 44-year-old UFA film outfit (which roughly comprises production, distribution, cinemas, newsreels and television commitments) has just cried quits for film production, with estimated losses of around \$6,000,000. Intimation in the industry is that if UFA continues in the film production and distribution business at all, it will do so via negotiations with Columbia Films. And the only part of the once-mighty UFA production chain to survive will be some sideline television films.

Two UFA firms, the Universum Film AG of Berlin and the UFA Theatre AG of Duesseldorf (film-making and distribution) have just announced that they are separating from Deutsche Film Hansa, with whom they merged in November, 1960, and that the title "UFA" will be eliminated from the firm name entirely.

When UFA merged with Film Hansa in 1960, it retained 50% of the control. But now, according to an estimate from Theo Osterwind, who was general manager of the short-lived UFA-Filmhansa combine, losses are about \$525,000 since the group merged.

UFA-Filmhansa seemed to be faced with insurmountable problems from its very beginning. The biggest hit of its productions was Bernhard Wicki's "Malachuk," which cost \$1,000,000 to produce. But with the added investments for prints and advertising, the film is still in the hole an estimated \$600,000, even though it has been the most successful of the firm's output.

Several other productions, "Transport," "Das Leben beginnt um 8" (Life Begins at 8), "Barbara," "Auf Wiedersehen" and "Wilhelm Tell" also proved losers at the boxoffice. Among the losers in the corporation is the Deutsche Bank, which had invested heavily. Both Theo Osterwind and Hans Rathsam have withdrawn as members of the board of UFA-Filmhansa, and it is possible that the new firm, Filmhansa alone, will make a deal with Columbia Films to handle its distribution or any productions it can finance.

Last January, UFA formed an agreement with the Studio Hamburg Atelierbetriebsgesellschaft Corp. (studio and production facilities) to form a new French-Alliance Corporation, which will utilize Hamburg and Berlin studios to make tele films. The combined properties include 18 film studios, eight synchronization and music studios, and about 2,000 employees. So the Fernseh Allianz Corp. ranks right now as the largest German television production firm.

UFA Peak in Hitler Era

The UFA monopoly in the film industry in Germany reached its heights in the pre-Hitler era, when it made such all-time film classics as the Marlene Dietrich pic, "Blau Engel" (Blue Angel), and "Der Kongress Tanzt" (The Congress Dances). During the Nazi times, it became a propaganda instrument for Hitlerites and most of its talented creators left the country. After the end of the last World War, it was one aim of the Allies to destroy the picture-making monopoly, but the new UFA arose from the ruins in an attempt to rebuild the German film industry.

UFA is generally considered Europe's oldest and largest film organization. It was just six years ago that it was made a private corporation in West Germany, with assistance from the Deutsche Bank and other banks here.

However, with the constantly increasing competition from tv the high film entertainment taxes, and especially the lack of any really

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Tom McCleaster's Offices 5% Ahead Of 20th Quota

At the beginning of the fifth week of 20th-Fox's current 13-week Spyros Skouras 20th anniversary sales drive, 12 offices in the west, southwest, southeast and midwest, all in the territory headed by Tom McCleaster, are 5% ahead of their quotas with expectations that they'll continue through the quarter period. Pete Myers' six Canadian offices also are running ahead of their quotas.

The group of McCleaster branches are officially charged with 34.28% of the domestic quota, but in January produced 39.28%, Canada, with a quota of 9.14%, turned in 10.17%.

Reported to be one of the more surprising grossers in the drive is the Terry-Thomas starrer, "Bachelor Flat," which is turning into the most successful 20th comedy since the 1950 "Cheaper By The Dozen."

The number of all types of bookings for the first month of the quarter were 16.23% higher than in January, 1961, with drive-in bookings up 7.88%. A continuing problem, however, is the lag between billings and collections.

In January, collections were 26.08% under the billings for the period. General sales manager Glenn Norris has sent a directive to all branches asking them to correct the situation as soon as possible.

Traffic Engineers As Show Biz Influences

Boston, Feb. 6.

Immediate start of construction of the westerly end of its 12 mile toll road extension into downtown Boston by the Massachusetts Turnpike Authority may affect two theatres, which may be in its path, the Kenmore in the Kenmore square area, and the Capri in the Copley square area.

Authority chairman William F. Callahan said the authority will begin at once negotiating with owners of business, industrial establishments and homes that will be taken to make way for the toll road's route.

In the meantime, the fate of four other theatres in Boston is unknown. The Wilbur Ligier, and the Metropolitan have been sold to New England Hospital Center, and plans for the future are pending. The Old Howard Casino burlesque is to be torn down to make way for a government center, likewise the Lancaster in the North Station area.

Det. Biz Okay; Night' Bright \$13,000, 'Late Blues' O.K. 12G, 'Madison' Slow 11G; 'Song' Sockeroo 16G, in 6th

Detroit, Feb. 6.

Four newcomers, most of them on mild side, are putting a slight damper on overall downtown biz this week although some of the longtermers still are hot. "Swingin' Along" is slow at the Fox. "Too Late Blues" looks okay at Palms. "Tender Is Night" shapes good at the Mercury. Reissues of "Ivanhoe" and "Knights of Round Table" are fair at the Grand Circus.

Meanwhile, "Flower Drum Song" rolls along in great style in the sixth week at the Michigan. "Roman Spring of Mrs. Stone" is okay in second week at Madison. "Colossus of Rhodes" is slow at the Adams. "El Cid" stays slick in seventh at Music Hall.

Estimates for This Week

Fox (Woodmont Corp) (5,041; 75-1.49)—"Swingin' Along" (20th) and "Madison Avenue" (20th). Slow \$11,000. Last week, "Devil's Hand" (Indie) and "Bloodlust" (Indie), \$11,500.

Michigan (United Detroit) (4,036; \$1.49-\$1.80)—"Flower Drum Song" (U) (6th wk). Great \$16,000. Last week, \$16,700.

Palms (UD) (2,995; \$1.25-\$1.49)—"Too Late Blues" (Par) and "Siege of Syracuse" (Par). Okay \$12,000. Last week, "George Raft Story" (AA) and "Pirate and Slave Girl" (Indie), \$10,000.

Madison (UD) (1,408; \$1.25-\$1.49)—"Roman Spring" (WB) (2d wk). Oke \$10,000. Last week, \$12,000.

Grand Circus (U) (1,400; \$1.25-\$1.49)—"Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Fair \$8,500. Last week, "Pocketful Miracles" (UA) (6th wk), \$8,000.

Adams (Alaban) (1,700; \$1-\$1.25)—"Colossus of Rhodes" (M-G) (3d wk). Down to \$6,000. Last week, \$8,000.

United Artists (UA) (1,667; \$1.25-\$1.80)—"Innocents" (20th) (3d wk). Slow \$6,000. Last week, \$6,160.

Music Hall (Cinerama, Inc.) (1,208; \$1.20-\$3)—"El Cid" (AA) (7th wk). Fine \$17,000. Last week, \$15,000.

Mercury (UM) (1,465; \$1-\$1.50)—"Tender Is Night" (20th). Good \$13,000 or near. Last week, "One, Two, Three" (UA), (6th wk), \$8,000.

Trans-Lux (Krim) (Trans-Lux) (980; \$1.80-\$2)—"Les Liaisons Dangereuses" (Astor) (4th wk). Okay \$7,000. Last week, \$8,000.

Cold Clips Hub Albeit

'Majority' Huge \$19,000; 'Song' 12G, 'Kings' 10G

Boston, Feb. 6.

A severe cold wave put Hub box-offices in a deep freeze most of this week, but Sunday turned up mild pulling patrons in at night. However, the cold weather with icy roads and slippery footing hurt until the Sunday night break. "Majority of One" is now at the Capri, being near house record.

"Happy Thieves" is okay at Orpheum. "Spartacus" returned to the Pilgrim after hardticket run at the Astor for nice returns. "One, Two, Three" is big in seventh at Beacon Hill. "View From Bridge" opens at the Kenmore tomorrow (Wed.). "Flower Drum Song" shapes big in seventh at Memorial.

Estimates for This Week

Astor (B&Q) (1,170; \$1.80-\$2.70)—"El Cid" (AA) (7th wk). B'g \$16,500. Last week, \$16,000.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65)—"South Seas Adventure" (Cinerama) (reissue), 14th wk. Slick \$9,000. Last week, \$10,000.

Beacon Hill (Sack) (900; \$1-\$1.50)—"One, Two, Three" (UA) (7th wk). Big \$14,000. Last week, same.

Capri (Sack) (900; \$1-\$1.50)—"Majority of One" (WB) (reissue), \$19,000. Last week, "Roman Spring" (WB) (6th wk), \$4,000.

Exeter (Indie) (1,376; \$1-\$1.49)—"La Belle Americaine" (Cont) (7th wk). Hot \$10,000. Last week, \$9,800, over hopes.

Fenway (Indie) (1,300; \$1.50)—"The Mark" (Cont) (3d wk). Perk-ing to big, \$7,800. Last week, \$6,800, above estimate.

Fine Arts (Indie) (480; \$1)—"Call Me Genius" (Indie). Nice \$3,500.

Gary (Sack) (1,277; \$1-\$1.50)—"Song" (Sack) (1,277; \$1-\$1.50)

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week \$2,223,000
(Based on 20 cities and 244 theatres, chiefly first runs, including N.Y.)

Last Year \$2,098,400
(Based on 21 cities and 217 theatres)

'One, Two' Big 12G, St. L.; 'Flat' 14G

St. Louis, Feb. 6.

Firstruns are virtually 100% holdover this stanza, with only a reissue combo to break the solid front of extended-runs. "Psycho" and "Anatomy of Murder," the oldies, at the St. Louis are just fair. "One, Two, Three" shapes great in second round at State while "Bachelor Flat" at the Fox is rated passable; also in first hold-over week.

"Roman Spring of Mrs. Stone" looks fine in second at Ambassador. "King of Kings" looks good in seventh at Esquire. "Call Me Genius" is rated big in fourth at Shady Oak.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-\$1.25)—"Roman Spring" (WE) (2d wk). Fine \$11,500 or near. Last week, \$15,000.

Apollo Art (Grace) (6700; 90-\$1.25)—"Devil's Eye" (Indie) (2d wk). Oke \$1,500. Last week, \$2,500.

Esquire (Schuchart-Levin) (1,800; \$1.25-\$2.75)—"King of Kings" (M-G) (7th wk). Good \$10,000. Last week, \$13,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Bachelor Flat" (20th) (2d wk). Passable \$14,000. Last week, \$17,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues) (2d wk). Okay \$6,000. Last week, \$8,000.

State (Loew) (3,600; 60-90)—"One, Two, Three" (UA) (2d wk). Great \$12,000. Last week, \$14,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Innocents" (20th) (4th wk). Fair \$3,000. Last week, \$4,000.

St. Louis (Arthur) (3,800; 75-90)—"Psycho" (Par) and "Anatomy of Murder" (Par) (reissues). Fair \$9,000. Last week, "Horse Soldiers" (M-G) and "North by Northwest" (M-G) (reissues), \$9,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Call Me Genius" (Cont) (4th wk). Big \$2,500. Last week, \$2,700.

'Night' Brisk \$8,000, Prov.; 'One, Two' 10G 2

Providence, Feb. 6.

Happy is the word here as a projected snow storm fizzled and Sunday broke bright to give all main stem houses a hefty boost. A holdover, "One, Two, Three," has Loew's State leading the list. Also looking strong are Albee's "Tender Is Night" and Elmwood's "The King and I." Strand's "Loss of Innocence" also shapes well on opener.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Tender Is Night" (20th). Strong \$8,000. Last week, "Flower Drum Song" (U) (6th wk), \$6,000.

Elmwood (Snyder) (724; 75-\$1.25)—"King and I" (20th) (reissue). Happy \$8,000. Last week, "Roman Spring" (WB) (6th wk), \$6,000.

Majestic (SW) (2,200; 65-90)—"The Hustler" (20th) and "Carnegie" (20th) (reissue). Tuesday night break for opera cutting this slightly for okay \$6,800.

State (Loew) (3,200; 75-\$1.25)—"One, Two, Three" (UA) (2d wk). Still happy at \$10,000. First was \$13,000.

Strand (National Realty) (2,200; 65-90)—"Loss of Innocence" (Col). Fairly good \$7,000. Looks. Last week, "Too Late Blues" (Par) and "Siege of Syracuse" (Par), \$3,500.

'Planet' Lofty \$8,000, Seattle; 'Song' 5G, 7th

Seattle, Feb. 6.

Boxoffice take is uneven here this stanza despite some new entries. Best of these is "Journey to 7th Planet," which shapes big at the Coliseum. "Innocents" looks mild at Paramount. "Sail a Crooked Ship" is rated fair in second at Fifth Avenue. "Flower Drum Song" looks good in five days of seventh round at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (679; \$1.50-\$3.50)—"King of Kings" (M-G) (7th wk). Good \$8,000. Last week, \$6,200.

Coliseum (Fox-Evergreen) (1,870; \$1-\$1.50)—"Journey to 7th Planet" (AI) and "Wild Ride" (AI). Big \$8,000 or over. Last week, "Flight of Lost Balloon" (FF) and "Day Sky Exploded" (FF), \$8,000.

Fifth Avenue (Fox-Evergreen) (2,500; \$1-\$1.50)—"Sail a Crooked Ship" (Col) and "Siege of Sidney Street" (Indie) (2d wk). Fair \$5,000. Last week, \$7,800.

Music Box (Hamrick) (678; \$1-\$1.50)—"One, Two, Three" (UA) (3d wk). Fine \$4,000. Last week, \$5,300.

Music Hall (Hamrick) (2,200; \$1-\$1.50)—"Flower Drum Song" (U) (7th wk). Good \$5,000 in 5 days. Last week, \$5,800.

Paramount (Fox-Evergreen) (3,000; \$1-\$1.50)—"Innocents" (20th) and "Broken Land" (20th). Mild \$8,000 or under. Last week, "Hey, Let's Twist" (Par) and "Siege of Syracuse" (Par) \$2,500 in 5 days.

'Light' Bright 10G, Frisco; 'Song' 8G

San Francisco, Feb. 6.

Firstrun biz is fair here currently, with "The Innocents" holding up well in second at the Paramount. However, "Bachelor Flat" shapes only fair in first nine days at the Fox. "Light in Piazza" is rated sockeroo in first at arty Stagedoor.

"Flower Drum Song" still is hot in seventh round at Golden Gate. "One, Two, Three," looks strong in sixth at Esquire.

Estimates for This Week

Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"Flower Drum Song" (U) (7th wk). Hot \$8,000. Last week, \$9,000.

Fox (FWC) (2,651; \$1.25-\$1.50)—"Bachelor Flat" (20th) and "Madison Ave." (20th). Fair \$10,000 in 9 days. Last week, "Second Time Around" (20th) and "20,000 Eyes" (20th) (2d wk), \$7,500.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Ivanhoe" (M-G) and "Knights of the Round Table" (M-G) (reissues) (2d wk). Okay \$7,000. Last week, \$9,000.

Paramount (Par) (2,628; \$1.25-\$1.50)—"Innocents" (20th) and "Woman-Hunt" (20th) (2d wk). Good \$10,000. Last week, \$15,000.

St. Francis (Par) (1,400; \$1-\$1.75)—"Tender Is Night" (20th) (2d wk). Good \$8,000. Last week, \$12,000.

United Artists (No. Coast) (1,151; \$1.50-\$3)—"West Side Story" (UA) (8th wk). Fancy \$18,000. Last week, \$18,500.

Vogue (S. F. Theatres) (364; \$1.50)—"Animas Trujano" (Indie) (1th wk). Okay \$2,400. Last week, \$2,500.

Stagedoor (A-R) (440; \$1.50)—"Light in Piazza" (M-G). Sock \$10,000. Last week, second-run.

Larkin (A-R) (400; \$1.25-\$1.49)—"Five-day Lover" (Indie) (3d wk). Oke \$3,300. Last week, \$3,250.

Clay (A-R) (400; \$1.25-\$1.49)—"Summer to Remember" (Indie) (2d wk). Fair \$1,500. Last week, \$2,100.

Presidio (Art Theatre Guild) (774; \$1.25)—"Devil's Eye" (Indie) (4th wk) and "Magician" (Indie) (1st wk). Hep \$2,500. Last week, \$2,800.

Coronet (United California) (1,250; \$1.80-\$2.75)—"King of Kings" (M-G) (14th wk). Good \$7,000. Last week, \$7,200.

Alexandria (United California) (1,610; \$1.49-\$3)—"El Cid" (AA) (7th wk). Okay \$11,000. Last week, \$12,800.

Metro (United California) (1,000; \$1.50-\$1.80)—"Two Women" (Janus) (6th wk). Big \$3,500. Last week, \$5,000.

Esquire (No. Coast) (846; \$1-\$1.50)—"One, Two, Three" (UA) (6th wk) and "Breakfast at Tiffany's" (Par) (2d wk). Good \$7,500. Last week, \$8,500.

K.C. Mild, Biz Uneven; 'Bears' Fair \$8,000, 'Singer' 5G; 'One, Two' 10G, 2d

Kansas City, Feb. 6.

Broadway Grosses

Estimated Total Gross
This Week \$560,400
(Based on 30 theatres)
Last Year \$467,300
(Based on 29 theatres)

'One, Two' Bangup \$13,000, Balto Ace

Baltimore, Feb. 6.

Best news is "One, Two, Three," which is big in first week at Stanton. Other new films are "Bachelor Flat" shaping slow at the New and "Singer Not Song," mild in bow at Mayfair.

Holdovers which still look good include "King of Kings" nice in seventh week at the Town and "Murder, She Said," hep in second at the Little. "Sail a Crooked Ship" in second at the Hipp is rated slow. "Purple Noon" is hep in seventh at Cinema. "Wild for Kicks" is hot in second at the Rex.

Estimates for This Week

Avalon (Hyatt) (860; \$1.50)—"Never Take Candy From Stranger" (Indie). Good \$3,000. Last week, "Green Mare" (Zenith) (4th wk), \$1,500.

Aurora (Rappaport) (367; 90-\$1.50)—"Two Women" (Embassy) (reissue) (2d wk). Nice \$2,000. Last week, same.

Charles (Fruchman) (500; 90-\$1.80)—"Innocents" (20th) (2d wk). Okay \$4,500. Last week, \$5,000.

Cinema (Schwaber) (460; 90-\$1.50)—"Purple Noon" (Times) (17th wk). Holding at less \$1,500. Last week, ditto.

Five West (Schwaber) (435; 90-\$1.50)—"Cold Wind in August" (Indie) (7th wk). Holding at \$1,500. Last week, \$1,400.

Hippodrome (Rappaport) (2,200; 90-\$1.50)—"Sail Crooked Ship" (Col) (2d wk). Slow \$4,500. Last week, \$8,000.

Little (Rappaport) (300; 90-\$1.50)—"Murder, She Said" (M-G) (2d wk). Pleasing \$2,800. Last week, \$3,000.

Mayfair (Fruchman) (700; 90-\$1.50)—"Singer, Not Song" (WB). Mild \$3,000. Last week, "Pocketful Miracles" (UA) (6th wk), \$4,000.

New (Fruchman) (1,600; 90-\$1.50)—"Bachelor Flat" (20th). Slow \$5,000. Last week, "Second Time Around" (20th) (2d wk), \$4,000.

Playhouse (Schwaber) (355; 90-\$1.50)—"Double Bank" (Show) (3d wk). Oke \$2,000. Last week, \$2,300.

Rex (Freedman) (500; \$1.50)—"Wild for Kicks" (Times) (2d wk). Hot \$2,700. Last week, \$5,000.

Stanton (Fruchman) (2,800; 90-\$1.50)—"One, Two, Three" (UA). Big \$13,000. Last week, "Flower Drum Song" (U) (6th wk), \$5,000.

Town (Rappaport) (1,125; \$1.50-\$2.50)—"King of Kings" (M-G) (7th wk). Good \$8,000. Last week, \$8,700.

'Night' Slow \$5,000 In Indpls.; 'One, Two' \$7,000

Indianapolis, Feb. 6.

Biz is moderately good here this stanza despite a burst of springlike weather that packed highways with traffic over weekend. "One, Two, Three" opened well at Loew's and looks fairly good on first. However, "Tender Is Night" is modest at Keith's.

Estimates for This Week

Circle (Cockerill-Dolle) (2,800; \$1-\$1.25)—"Second Time Around" (20th) (3d wk). Mild \$5,000. Last week, \$8,500.

Indiana (C-D) (1,100; \$1.25-\$2.50)—"South Sea Adventure" (Cinerama) (7th wk). Good \$6,000. Last week, \$7,500.

Keith's (C-D) (1,300; \$1-\$1.25)—"Tender Is Night" (20th). Modest \$5,000. Last week, "Roman Spring" (WB), ditto.

Loew's (Loew) (2,427; 75-\$1.25)—"One, Two, Three" (UA). Fairly good \$7,000. Last week, "Happy Thieves" (UA) and "Three on Spree" (UA), \$3,000 in five days.

Lyrie (C-D) (850; \$1.25-\$2.50)—"King of Kings" (M-G) (7th wk). Good \$5,500. Last week, \$7,000.

Picture biz strength is largely in holdovers here this week, only two new bills being launched. Paramount goes dual, with "Singer Not the Song" and "Stop Me Before I Kill," and is slow. Fox Midwest combines three houses for very modest play on "Two Little Bears."

"One, Two, Three" at Plaza in second still is socko. "Shocker" second week at Uptown looks fair. "Pocketful of Miracles" is okay in seventh at Roxy. "Flower Drum Song" is solid in seventh. Weather which set all-time records for snow and cold in January has turned off unseasonably warm.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; \$1.50)—"Flower Drum Song" (U) (7th wk). Bright \$4,000; stays on. Last week, spurted to \$4,500.

Capri (Durwood) (1,260; 90-\$2.50)—"King of Kings" (M-G) (13th wk). Okay \$6,500. Last week, \$7,000.

Empire (Durwood) (1,200; 90-\$2)—"Cinerama Holiday" (Cinerama) (reissue) (2d wk). Good \$7,000; holds. Last week, same.

Kimo (Dickinson) (504; 90-\$1.25)—"The Truth" (Kings) (7th wk). Steady \$1,500. Last week, same.

Paramount (Blank-UP) (1,900; \$1-\$1.50)—"Singer, Not the Song" (WB) and "Stop Me Before I Kill" (Col.). Slow \$5,000. Last week, "Sail a Crooked Ship" (Col.), \$4,000.

Plaza (FMW-NT) (1,630; \$1-\$1.25)—"One, Two, Three" (UA) (2d wk). Sock \$10,000 or over. Stays on. Last week, \$13,000.

Roxy (Durwood) (850; 75-\$1.50)—"Pocketful of Miracles" (UA) (6th wk). Okay \$4,000 or close. Last week, same.

Uptown (FMW-NT) (2,043; \$1-\$1.25)—"Shocker" (UA) and "Happy Thieves" (UA) (2d wk). Fair \$5,000. Last week, \$10,000.

Isis, Granada, Vista (FMW-NT) (3,360; 1,217; 700; \$1)—"Two Little Bears" (20th). Modest \$8,000. Last week, sub-runs.

'View' Rousing \$10,000, D.C.; 'Night' Lusty 15G, 'One, Two' Robust 7G, 7

Washington, Feb. 6.

Mainstem is perky for this time of year with many locations boasting sturdy fare. Of newcomers, "Devil's Eye" is shaping socko at Apex. "View From Bridge" at Ontario is rated boffo. "Tender Is Night" at Palace heads for sock initial stanza.

Maintaining good speed is "Innocents," dandy at Trans-Lux in sixth lap with a happy \$5,500. "One, Two, Three" is tall in seventh at DuPont.

Estimates for This Week

Ambassador (Metropolitan) (SW) (1,480; 1,000; \$1-\$1.49)—"Madison Ave." (20th). Light \$9,000. Last week, "Singer Not Song" (WB), \$6,200.

Apex (K-B) (940; \$1-\$1.40)—"Devil's Eye" (Janus). Great \$7,000. Last week, "Purple Noon" (Indie) (4th wk), \$4,000.

Capitol (Loew) (3,420; \$1-\$1.49)—"Sail Crooked Ship" (Col) (2d wk—6 days). Oke \$8,700.

Dupont (Mann-K-B) (400; \$1-\$1.65)—"One, Two, Three" (UA). Last week \$14,800 (UA) (7th wk). Tall \$7,000. Last week, \$7,500.

Keith's (RKO) (839; \$1-\$1.49)—"Misfits" (UA) and "Magnificent Seven" (UA) (reissues). So-so \$7,000. Last week, "Happy Thieves" (UA) (2d wk), \$7,000.

MacArthur (K-B) (900; \$1.25)—"No Love For Johnnie" (Embassy) (2d wk). Hotsy \$7,000 after \$7,500 opener.

Ontario (K-B) (1,240; \$1-\$1.49)—"View From Bridge" (Cont). Boff \$10,000. Last week, "Queen of Spades" (Indie), \$4,800.

Palace (Loew) (2,360; \$1-\$1.49)—"Tender Is Night" (20th). Sock \$15,000 or over. Last week, "Ivanhoe" (M-G) and "Knights of Roundtable" (M-G) (reissues), \$17,500 in 9 days.

Playhouse (T-L) (459

NEW FILMS, WEATHER LIFT CHI

L.A. Steady; 'Grass' Smooth \$27,000, 'Night' Nifty 16G; 'Song' Sock 18G, 'Lover' Potent \$11,500, Both 7th

Los Angeles, Feb. 6. L.A. firstruns continue firm here currently, sparked by a pair of openers and several potent holdovers. "Splendor in Grass" in first general release, looks hefty \$27,000 in four theatres while "Tender Is the Night" is rated slick \$16,000 at Fox Wilshire.

Among regular holdovers, "Flower Drum Song" shapes lusty \$18,000 over in seventh session at Warner. Hollywood "Devil at 4 O'Clock" is busy \$15,000 for second round in three situations.

"Lover Come Back" shapes swell \$11,500 in seventh at Warner. Beverly Hills "Majority of One" is rated hefty \$12,000 in sixth at Village.

Of hardticket pix, "West Side Story" continues wow biz in eighth at the Chinese while "Judgment at Nuremberg" is hot in eighth at Pantages. "El Cid" looms brisk at Carthage.

Estimates for This Week
Fox Wilshire (FWC) (1,990; \$2) — "Tender Is Night" (20th). Slick \$16,000 or close. Last week, "Children's Hour" (UA) (6th wk), \$6,000. Hillstreet (Metropolitan) (2,752; 90-\$1.50) — "Phantom Planet" (4 Crown). And "Assignment—Outer Space" (4C). Okay \$7,000 or near. Last week "Back Street" (U). "Immolation of Life" (U) (reissue) (2d wk), \$4,700.

State, Hollywood, Loyola, Wilmette (UATC-FWC-SW) (2,404; 85¢; 1,298; 2,344; 90-\$1.50) — "Splendor in Grass" (WB) (1st general release and "Nude in White Car" (Indie) (reissue). (State). "Rosemary" (EAW) (reissue) (others). Hefty \$27,000. Last week, State with Hawaii, "George Raft Story" (AA). "20 Plus Two" (AA) (1st wk), \$11,800. Hollywood with Warren's, "Two Women" (Indie). "Jet Setters" (Indie). (reissue) (Warren's). "Matchmaker" (Par) (reissue) (Hollywood). (1st wk), \$11,500. Wilmette (Continued on page 10)

'Night' Tender \$8,000 In Pitt., 'One, Two' Mighty 15G, 'Mark' Big \$4,200

Pittsburgh, Feb. 6. Firstrun spots continue brisk this round with good weather and excellent product keeping the wickets whirling. Only new entry is "Secrets of Women" which is galloping at Shady Side. Reissue combo of "Ivanhoe" and "Knights of Round Table" is doing surprisingly well at Stanley.

"The Mark" in third at the Squirrel Hill keeps demanding attention with huff returns and running ahead of last week. "Tender Is Night" looks strong in second at Gateway. "King of Kings" is holding sturdy at Warner in 15th while "One, Two, Three" still is great in second at Penn.

Estimates for This Week
Fulton (Associated) (1,635; \$1-\$1.50) — "Bachelor Flat" (20th) (3d wk-3 days). Hotsy \$4,000. House closed Sunday night for remodeling job. Will reopen Feb. 27 with hardticket run of "El Cid" (AA). Last week, \$6,500.

Gateway (Associated) (1,900; \$1-\$1.50) — "Tender Is Night" (20th) (2d wk). Smart \$8,000. Last week, \$10,500.

Penn (UATC) (3,300; \$1-\$1.50) — "One, Two, Three" (UA) (2d wk). Wow \$15,000. Last week, \$18,500.

Shady Side (MOTC) (750; \$1.25) — "Secrets of Women" (Janus). Big \$4,500. Last week, "Purple Noon" (Times) (5th wk), \$2,500.

Squirrel Hill (SW) (834; \$1.25) — "Mark" (Cont) (3d wk). Socko \$4,200. Last week, \$4,000.

Stanley (SW) (3,700; \$1-\$1.50) — "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Happy \$8,000 in 6 days. Locked bookings brings in "Majority of One" (WB) tomorrow (Wed.). Last week, "Errand Boy" (Par). \$11,500.

Warner (SW) (1,516; \$1.50-\$2.75) — "King of Kings" (M-G) (15th wk). Fine \$8,000. Ditto last week.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Ship' Lively 14G, Philly; 'Bridge' 8G

Philadelphia, Feb. 6. Firstrun biz is on even keel with considerable pull being shown by "Sail A Crooked Ship" (U) (6th wk). Nice \$6,500. Last week, \$7,500. Boyd (SW) (1,536; \$2-\$2.75) — "King of Kings" (M-G) (15th wk). So-so \$7,500. Last week, \$8,000.

Fox (Milgram) (2,400; 95-\$1.80) — "Pocketful of Miracles" (UA) (7th wk). Brisk \$8,500. Last week, \$11,000.

Goldman (Goldman) (1,000; \$2-\$2.75) — "El Cid" (AA) (7th wk). Hep \$12,000. Last week, \$14,000.

Midtown (Goldman) (1,200; \$2-\$2.75) — "West Side Story" (UA) (13th wk). Big \$16,000. Last week, ditto.

Randolph (Goldman) (2,200; 95-\$1.80) — "One, Two, Three" (UA) (7th wk). Good \$8,500. Last week, \$10,000.

Stanley (SW) (2,500; 95-\$1.80) — "Flower Drum Song" (U) (7th wk). Neat \$10,000. Last week, \$13,000.

Stanton (SW) (1,483; 95-\$1.80) — "Sail A Crooked Ship" (Col). Fast \$14,000. Last week, "Babes in Toyland" (BV) (6th wk), \$8,000.

Trans-Lux (T-L) (500; 95-\$1.80) — "View from Bridge" (Cont). Bofo \$8,000 or close. Last week, "Innocents" (20th) (4th wk), \$4,800.

Viking (Sley) (1,000; 95-\$1.80) — "Bachelor Flat" (20th) (2d wk). Happy \$7,500. Last week, \$10,000.

World (R & B-Pathe) (499; 95-\$1.80) — "Rocco and Brothers" (Astor) (2d wk). Nice \$2,800. Last week, \$4,600.

'One, Two' Potent 7G, Port.; 'Song' 6½G, 7th

Portland, Ore., Feb. 6. Mainstream is bogged down with long-playing holdovers which are keeping firstrun biz uneven. "Flower Drum Song" sails into a happy seventh round at the Broadway. "One, Two, Three" pushes to a tall total in second at Orpheum after a disappointing opener. "This Is Cinerama" holds for a whopping 11th inning at Hollywood. "Sail Crooked Ship" looks okay in second at Fox.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.50) — "Flower Drum Song" (U) (7th wk). Hotsy \$6,500. Last week, \$6,700.

Fine Arts (Foster) (426; \$1-\$1.50) — "Cold Wind in August" (Indie) and "St. Trinian's" (Indie) (2d wk). Hep \$3,000. Last week, \$3,300.

Fox (Evergreen) (1,600; \$1-\$1.49) — "Sail Crooked Ship" (Col) and "Loss of Innocence" (Col) (2d wk). (Continued on page 10)

'MAJORITY' SOCK, 'PIAZZA' HOTSY

Chicago, Feb. 6. Batch of hot newcomers and mild weekend temperatures are boosting firstrun takes to their highest levels since the Big Freeze set in five weeks ago. "Majority of One" is bowing to a tall \$20,000 at United Artists. Preem of "Light in Piazza" shapes a sizzling \$22,500 at the Woods. First round of "Tender Is the Night" should do a sock \$24,000 at the Oriental.

Debuters in the arty houses also fared well, with "Murder She Said" being smash at Carnegie. "Summer To Remember" notching a bofo take at World, and "Man in Moon" nailing a fine total at Cinema. Monroe's reissues, "Ballad of a Soldier" and "League of Gentlemen" look okay.

"Bachelor Flat" is oke in second State-Lake stanza. "Cinerama Holiday" is hefty in third week on grind at Palace. Third time around of "Second Time Around" is slow at Roosevelt.

Sixth canto of "Summer and Smoke" is sharp at Esquire, while "The Mark" continues hearty, also in sixth at Surf. Of longtermers, "Flower Drum Song" remains fast at the Chicago, and "Question 7" is potent at Loop; both in seventh frames.

"El Cid" shapes hefty in seventh lap on hardticket at Cinestage. The 16th round of "King of Kings" is slow at the Todd.

Estimates for This Week
Carnegie (Telefilm) (495; \$1.25-\$1.80) — "Murder She Said" (M-G). Great \$6,200. Last week, "Cold Wind in August" (Indie), \$4,500.

Chicago (B&K) (3,900; 90-\$1.80) — "Flower Drum Song" (U) (7th wk). Stout \$21,000. Last week, \$26,000.

Cinestage (Todd) (1,038; \$1.75-\$3.50) — "El Cid" (AA) (7th wk). Busy \$15,000. Last week, \$16,000.

Cinema (Stern) (500; \$1.50) — "Man in Moon" (T-L). Brisk \$3,700. Last week, "Aida" (Indie) \$3,500.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "Summer and Smoke" (Par) (6th wk). Fine \$5,500. Last week, \$6,000.

Loop (Telefilm) (608; \$1.25-\$1.80) — "Question 7" (Indie) (7th wk). Nice \$8,500. Last week, \$11,000.

Monroe (Jovan) (1,000; 65-90) — "Ballad of a Soldier" (Indie) and "League of Gentlemen" (Indie) (reissues). So-so \$4,000. Last week, "Secrets of Women" (Indie) and "Man Who Wouldn't Talk" (Indie), \$4,200.

Oriental (Indie) (3,400; 90-\$1.80) — "Tender Is Night" (20th). Great \$24,000, or over. Last week, "Pocketful of Miracles" (UA) (6th wk), \$14,000.

Palace (Indie) (1,570; 90-\$1.80) — "Cinerama Holiday" (Cinerama) (3d wk). Hefty \$14,500. Last week, \$14,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Second Time Around" (20th) (3d wk). Modest \$13,500. Last week, \$18,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Bachelor Flat" (20th) (2d wk). Nice \$16,000. Last week, \$20,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80) — "The Mark" (Cont) (6th wk). Solid \$4,000. Last week, \$5,300.

Todd (Todd) (1,089; \$2.20-\$3.50) — "King of Kings" (M-G) (16th wk). Modest \$6,700. Last week, \$7,000.

Town (Teitel) (640; \$1.25-\$1.80) — "Man Who Wagged His Tail" (Cont) (3d wk). Good \$3,400. Last week, \$4,300.

United Artists (B&K) (1,700; 90-\$1.80) — "Majority of One" (WB). Hotsy \$20,000. Last week, "One, Two, Three" (UA) (6th wk), \$13,500.

Woods (Essaness) (1,200; 90-\$1.80) — "Light in Piazza" (M-G). Torrid \$22,500. Last week, "Innocents" (20th) (3d wk), \$16,000.

World (Teitel) (606; 90-\$1.25) — "Summer To Remember" (Indie). Bofo \$7,000. Last week, "Rocco and Brothers" (Astor) (3d wk), \$3,800.

N.Y. Biz Offish; 'Ship' Fair \$26,000; 'Bridge' Smash 50G, 2d; 'One, Two' Big 36G, 'Judgment' Capac. 37G, Both 7th

Biz at Broadway deluxers is offish this round, with the weather and plethora of holdovers and overly-extended longruns blamed. Lone newcomer is "Sail A Crooked Ship," which shapes fair \$26,000 daydating the Criterion and arty 72d St. Playhouse. Fact that the pix opened on Friday (2) during a heavy snowfall naturally hurt the teeoff. Snow and sleet most of Saturday (3) hurt nearly every location.

"View From Bridge," which wound its second stanza at the Sutton with a wow \$21,000, is heading for a smash \$29,000 in first hold-over week at the DeMille or virtually the same as opening session. "Majority of One," with stagework looks to finish its fourth round at the Music Hall with good \$120,000 or near. It is being replaced tomorrow (Thurs.) by "Lover Come Back" and new stagework.

Among the arty theatre newcomers, "Tomorrow Is My Turn" looms big \$15,500 on opener at the Guild. "La Dolce Vita" playing the arty B&Kman and Embassy, held with great \$26,500 in eighth session.

"Judgment at Nuremberg" is heading for a capacity \$37,500 in seventh round at the Palace. "West Side Story" shapes wow \$46,000 in current (16th) frame at the Rivoli, virtually capacity.

"King of Kings" shapes nice \$21,000 in 17th session at the State, and is being replaced by "Four Horsemen of Apocalypse" sometime in March. It's figured to preem along about Easter time to take advantage of that holiday week. "El Cid" is heading for a big \$29,000 in present (8th) round at the Warner.

"One, Two, Three" is holding the best of regular holdovers, with a great \$36,000 in seventh round, daydating the Astor and Fine Arts. "La Belle Americaine" gained last week to land a smash \$11,500 in seventh week at the arty Paris.

Estimates for This Week
Astor (City Inv.) (1,094; 75-\$2) — "One, Two, Three" (UA) (7th wk). This round ending today (Wed.) looks like big \$23,000 or near after \$25,500 for sixth week. Stays.

Capitol (Loew) (4,820; \$1-\$2.50) — "Roman Spring" (WB) (6th wk-9 days). Looks to wind up Friday (9) with slim \$13,000 after \$15,500 for fifth regular week. "Sergeants 3" (UA) opens Saturday (10).

Criterion (Moss) (1,520; \$1.25-\$2.40) — "Sail Crooked Ship" (Cont). Initial stanza ending tomorrow (Thurs.) looks like fair \$20,000. Holds. "Ship" is daydating with 72d Street Playhouse. "Walk on Wild Side" (Col) is due in around Feb. 20.

DeMille (Reade) (1,463; 90-\$2.75) — "View From Bridge" (Cont) (2d wk). This round finishing tomorrow (Thurs.) looks to hit great \$29,000 after \$29,700 for opener. Continues indef. Also playing at Sutton.

Embassy (Guild Enterprises) (500; 90-\$1.75) — "La Dolce Vita" (Astor) (9th wk). The eighth stanza finished yesterday (Tues.) was smash \$17,000 or near after \$18,000 in seventh week.

Palace (RKO) (1,642; \$1.50-\$3.50) — "Judgment at Nuremberg" (UA) (8th wk). Seventh round ended last night (Tues.) was capacity \$37,500 after \$38,000 in sixth. Helped each week by one student's matinee.

Forum (Moss) (813; 90-\$1.80) — "Victim" (Indie). Opened Monday (5). Daydating with the Murray Hill. In ahead, "Bachelor Flat" (20th) (3d wk-10 days), okay \$13,000 after \$10,000 for second regular week.

Paramount (AB-PT) 3,665; \$1-\$2) — "Tender Is Night" (20th) (3d wk). Current week ending tomorrow (Thurs.) is heading for fair \$25,000 or close after \$30,000 for second round. Continues on.

Radio City Music Hall (Rockefeller) (6,200; 90-\$2.75) — "Majority of One" (WB) with stagework (4th-final wk). This stanza ending today (Wed.) looks like good \$120,000 after \$135,000 below estimate

in third. "Lover Come Back" (U) with new stagework opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$1.50-\$3.50) — "West Side Story" (UA) (16th wk). Current round winding today (Wed.) is heading for near-capacity \$46,000 or close. The 15th week was \$46,500.

State (Loew) (1,900; \$1.50-\$3.50) — "King of Kings" (M-G) (17th wk). This frame finishing today (Wed.) looks to hit nice \$21,000 or close after \$25,000 for 16th week. Stays. "Four Horsemen of Apocalypse" (M-G) is due in next, but likely not until around Easter.

Victoria (City Inv.) (1,003; 50-\$2) — "Light in Piazza" (M-G). Opens today (Wed.). In ahead, "Pocketful of Miracles" (UA) (7th wk-9 days), mild \$12,000 or less after \$11,000 for sixth week of seven days.

Warner (SW) (1,813; \$1.50-\$3.50) — "El Cid" (AA) (8th wk). This stanza finishing today (Wed.) looks big \$29,000 after \$28,500 for sixth week. Stays on.

First-Run Arties
Baronet (Reade) (430; \$1.25-\$2) — "Murder She Said" (M-G) (5th wk). Fourth session ended Friday (2) was smash \$13,500 after \$14,000 for third week.

Fine Arts (Davis) (468; 90-\$1.80) — "One, Two, Three" (UA) (7th wk). Current stanza ending today (Wed.) is heading for big \$13,000 after \$14,700 in sixth week. Holds, naturally.

Beekman (Rugoff Th) (590; \$1.20-\$1.75) — "La Dolce Vita" (Astor) (9th wk). Eighth round finished (Continued on page 10)

Severe Cold Hits Mpls.; 'Innocents' Big \$9,000; 'Song' Dandy 7G, 7th

Minneapolis, Feb. 6. Severest winter weather in years continues to sink its fangs into the boxoffice here. There's occasionally a day or two relief but this means icy streets. It all spells hardships for the cinema. Newcomers "The Innocents" and "Mysterious Island," are fighting the elements but not very successfully. Holdovers are doing better than the newbies. "Sail A Crooked Ship" looms lusty in Lyric third. "Flower Drum Song" still is dandy in seventh at the Mann.

Estimates for This Week
Avalon (Frank) (800; \$1—"Not Tonight, Henry" (Indie) (6th wk). Okay \$1,700. Last week, \$1,900.

Century (Cinerama, Inc.) (1,100; \$1.75-\$2.65) — "Search for Paradise" (Cinerama) (reissue) (4th wk). Nifty \$9,000. Last week, \$8,500.

Gopher (Berger) (1,000; \$1-\$1.25) — "Innocents" (20th). Big \$9,000. Last week, "Pocketful of Miracles" (UA) (6th wk), \$3,000.

Lyric (Par) (1,000; \$1-\$1.25) — "Sail Crooked Ship" (Col) (3d wk). Lofly \$6,000. Last week, \$7,000.

Mann (Mann) (1,000; \$1.25-\$1.50) — "Flower Drum Song" (U) (7th wk). Maintaining fast clin at dandy \$7,000. Last week, ditto.

Orpheum (Mann) (800; \$1-\$1.25) — "Mysterious Island" (Col). Fancy \$10,000 or close. Last week, "Picnic" (Col) and "Twinkle and Shine" (Col) (reissues), \$1,500 in four days.

Park (Field) (1,000; \$1.50—"One, Two, Three" (UA) (7th wk). Lusty \$4,000. Last week, \$4,500.

State (Par) (2,200; \$1-\$1.25) — "Tender Is Night" (20th) (2d wk). Hurt by some crix slams, and mild \$5,000. Last week, \$8,000.

Suburban World (Mann) (800; \$1.25) — "Sound Castle" (Indie). Light \$2,000. Last week, "The Bridge" (AA) (2d wk), \$2,500.

Uptown (Field) (1,000; \$1.25—"Murder She Said" (M-G). Fair \$4,600. Last week, "Devil's Eye" (Janus) (2d wk), \$3,000.

World (Mann) (400; \$1.25-\$1.50) — "Summer and Smoke" (Par) (3d wk). Pleasing \$4,000. Last week, \$4,500.

Few Newcomers But Toronto Biz Big; 'Devil' Good 15G; 'Song' Stout 9 1/2G

Toronto, Feb. 6. — Only newcomers in town are "Devil at 4 O'Clock," fine at Imperial; and "Mr. Topaze," mediocre at Towne. But holdovers are keeping trade strong.

"Pocketful of Miracles" shows little change in its sixth frame while "Roman Spring of Mrs. Stone" looks woe in third.

Standout is "Flower Drum Song," sturdy in seventh frame at the Uptown. "Breakfast at Tiffany's" in eighth, still is lusty at the Hollywood. "El Cid" shapes big at Tivoli for seventh.

Estimates for This Week
Eginton (FP) (919; \$1.50-\$2.50) — "Holiday in Spain" (Indie) (7th wk). Fine \$8,000. Last week, same.
Hollywood (FP) (1,086; \$1-\$1.50) — "Breakfast at Tiffany's" (Par) (8th wk). Lusty \$11,000. Last week, \$12,500.

Hyland (Rank) (1,357; \$1-\$1.50) — "Whistle Down Wind" (20th) (7th wk). Okay \$5,500. Last week, \$6,800.

Imperial (FP) (3,206; \$1-\$1.50) — "Devil at 4 O'Clock" (Col). Good \$15,000. Last week, "Blue Hawaii" (Par) (3d wk), \$11,000.

Loew's (Loew) (1,641; \$1-\$1.50) — "Pocketful of Miracles" (UA) (6th wk). Hefty \$9,500. Last week, \$10,000.

Tivoli (FP) (935; \$1.50-\$2.50) — "El Cid" (AA) (7th wk). Big \$10,000. Last week, \$10,500.

Towne (Taylor) (693; 90-\$1.25) — "Mr. Topaze" (20th). So-so \$4,500. Last week, "Cinderella" (Astral) (2d wk), \$3,500.

University (FP) (1,382; \$1-\$1.50) — "Roman Spring" (WB) (3d wk). Wham \$13,500. Last week, ditto.

Uptown (Loew) (2,543; \$1-\$1.75) — "Flower Drum Song" (U) (7th wk). Still sturdy at \$9,500. Last week, \$10,000.

Ongley With Canadian Distributors As Counsel

Toronto, Feb. 6. David J. Ongley, Queen's Counsel, has been named executive secretary and legal brain of the Canadian Motion Picture Distributors Assn.

Clair J. Ampel, executive director of the CMPDA since Nov. '51, remains as consultant. Ongley was partner of late Earl Lawson when latter was prexy of Odeon Theatres (Canada) Ltd., position now held by Frank Fisher, vespee and g.m. of Rank Interests in Canada.

Poli's Majestic Kaput

Bridgeport, Feb. 6. Majestic Theatre, one of two top Loew Poli operations in Bridgeport, will shutter within a month and main-stem edifice will go on real estate market.

The house, which would have been 40 years old next November, is a 2,400-seater, third largest of this city's four Loew houses. The biggest, 3,600-seat Loew's Poli, is next door and will continue as chain's only first-run in Bridgeport. The former Lyric site is now a parking lot and the Globe long dark, is now the object of a municipal "fix up or tear down" campaign.

PORTLAND, ORE.

(Continued from page 9)
Okay \$6,000 or near. Last week, \$7,300.

Guild (Rosener) (400; \$1-\$1.50) — "Roman Spring" (WB) (6th wk). Slow \$2,000. Last week, \$2,100.

Hollywood (Evergreen) (1,180; \$1.49-\$2) — "This Is Cinerama" (11th wk). Great \$8,000. Last week, \$9,100.

Music Box (Hamrik) (640; \$1.50-\$2) — "King of Kings" (M-G) (7th wk). Nifty \$4,000. Last week, \$4,400.

Orpheum (Evergreen) (1,536; \$1-\$1.49) — "One, Two, Three" (UA) and "Dead To World" (UA) (2d wk). Laffy \$7,000. Last week, \$6,100.

Paramount (Port-Par) (3,006; \$1-\$1.50) — "Flight of Lost Balloon" (Indie) and "Day Sky Exploded" (Indie). Slow \$4,000. Last week, "Hey, Let's Twist" (Par) and "Siege of Syracuse" (Par) (6 days), \$2,900.

21st Ave. (Foster) (650; \$1-\$1.50) — "La Dolce Vita" (Astor) (13th wk) (m.o.), on popsicle. Okay \$2,000. Last week, \$2,300.

Warner (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (14th wk). Dull \$5,000. Last week, \$4,000.

Washburn (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (14th wk). Dull \$5,000. Last week, \$4,000.

Washburn (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (14th wk). Dull \$5,000. Last week, \$4,000.

Washburn (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (14th wk). Dull \$5,000. Last week, \$4,000.

How Secret Is A 'Sneak'

Denver, Feb. 6. Denver is rapidly becoming well known as the town that can't keep a secret or "the city of publicized sneaks."

First, when "Ben-Hur" was nearly ready for release several years ago, a print was brought into Denver "secretly." In fact so many precautions were taken to avoid letting the public know the name of the film to be "sneaked" that almost everybody in town knew about it and local papers told everything but the title.

Almost a similar thing happened with a sneak preview of "The Alamo" and now comes Mervyn LeRoy's Warner Bros. production "A Majority of One." Newspaper story lists it as a "sneak preview" and very conscientiously omits the name of the film but on the same page is a 1,000 line ad announcing the one performance showing of "A Majority of One" at the Crest Theatre.

'Night' Fast at \$11,000, Denver; 'Innocents' 13G

Denver, Feb. 6. A couple of strong, important newcomers are helping the first-run trade outlook here this season. "Tender Is Night" is rated socko on opener at the Centre while "The Innocents" shapes stout in first at the Denver.

"One, Two, Three" is holding big in second round at Paramount. "King of Kings" is oke in 13th week at Denham. "Flower Drum Song" shapes fancy at Aladdin on moveover, to make it seventh week downtown for this pic.

Estimates for This Week
Aladdin (Fox) (900; \$1.25-\$1.45) — "Flower Drum Song" (U) (m.o.). Fancy \$6,000 for 7th week downtown. Last week, "Carousel" (20th) (reissue) (2d wk), \$2,800.

Capri Art (Art Theatre Guild) (238; \$1.25) — "Not Tonight Henry" (Indie) (12th wk). Good \$1,600. Last week, \$1,800.

Centre (Fox) (1,270; \$1.25-\$1.45) — "Tender Is Night" (20th). Stout \$11,000 or over. Last week, "Flower Drum Song" (U) (6th wk), \$8,000.

Cooper (Cooper) (814; \$1.65-\$2.50) — "Seven Wonders of World" (Cinerama) (16th wk). Big \$16,000. Last week, \$15,500.

Denham (Indie) (800; \$1.25-\$2.50) — "King of Kings" (M-G) (13th wk-4 days). Oke \$4,500. Last week, \$6,000.

Denver (Fox) (2,432; \$1.25-\$1.42) — "Innocents" (20th) and "Sniper's Ridge" (20th). Stout \$13,000. Last week, "Babes in Toyland" (BV) and "Matchmaker" (Indie) (6th wk), \$7,500.

Esquire (Fox) (600; \$1.25) — "Weekend With Lulu" (Indie). Big \$2,800. Last week, "Young Sinners" (Indie) and "Naked in Deep" (Indie) (2d wk), \$1,900.

Orpheum (RKO) (2,690; \$1.25-\$1.45) — "Roman Spring" (WB) and "Atlas" (Indie) (4th wk). Bad \$4,000. Last week, \$6,000.

Paramount (Wolfberg) (2,100; 90-\$1.25) — "One, Two, Three" (UA), showing daydate with Crest (2d wk). Big \$10,000. Last week, \$12,500.

Towne (Indie) (600; \$1.25-\$1.45) — "Second Time Around" (20th) (7th wk). So-so \$1,000. Last week, \$3,500.

WASHINGTON

(Continued from page 8)

Roman Spring (WB) (6th wk). Near \$4,200. Last week, \$4,800.

Trans-Lux (T-L) (600; \$1.49-\$1.80) — "Innocents" (20th) (6th wk). Dandy \$5,500. Last week, \$5,900.

Uptown (SW) (1,300; \$1.49-\$2) — "West Side Story" (UA) (12th wk). Sock \$15,000 or near. Last week, ditto.

Warner (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (14th wk). Dull \$5,000. Last week, \$4,000.

Washburn (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (14th wk). Dull \$5,000. Last week, \$4,000.

Washburn (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (14th wk). Dull \$5,000. Last week, \$4,000.

NEW YORK

(Continued from page 9)

yesterday (Tues.) Held at sock \$9,500 after \$9,800 for seventh week. Carnegie Hall Cinema (F&A) (300; \$1.25-\$1.80) — "Odd Obsession" (Harrison) (7th wk). Sixth week ended Monday (5) was good \$4,000 after \$4,500 for fifth week.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$1.80) — "The Mark" (Cont) (m.c.) (8th wk). Seventh week completed yesterday (Tues.), pushed to bid \$6,500 after \$5,500 for sixth week.

Normandie (T-L) (592; \$1.25-\$1.80) — "La Notte Brava" (Indie) (3d wk). First holdover round ended yesterday (Tues.) was off to good \$6,000 after \$9,000 for initial week.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2) — "No Love For Johnnie" (Indie) (9th wk). Eighth stanza finished Monday (5) was smash \$7,000, same as in seventh week continues.

Guild (Guild) (450; \$1-\$1.75) — "Tomorrow Is My Turn" (Show). Initial session ending today (Wed.) is heading for big \$15,500 or close. Stays on.

Murray Hill (Rugoff Th.) (565; 95-\$1.80) — "Victim" (Indie). Opened Monday (5). In ahead, "Summer To Remember" (Indie) (13th wk), nice \$8,000 after same for 12th week.

Paris (Pathe Cinema) (568; 90-\$1.80) — "La Belle Americaine" (Cont) (8th wk). Seventh week completed Saturday (3) was great \$11,500 after \$11,000 for sixth week.

Piazza (Lopert) (525; \$1.50-\$2) — "Tender Is Night" (20th) (3d wk). This round winding tomorrow (Thurs.) is heading for solid \$10,000 after \$14,500 for second week. 68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2) — "Loss of Innocence" (Col) (12th wk). The 11th stanza finished Monday (5) was good \$4,500 after \$5,300 for 10th week.

72d St. Playhouse (Baker) (440; \$1.50-\$2) — "Sail Crooked Ship" (Col). First session finishing tomorrow (Thurs.) looks like okay \$6,600. Holds. Daydating with Criterion. "Satan Never Sleeps" (20th) is due on Feb. 20.

Sutton (Rugoff Th.) (561; 95-\$1.80) — "View From Bridge" (Cont) (3d wk). First holdover week finished Sunday (4) was wov \$21,000 after \$23,000 for first week.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "The Outsider" (U). Opens today (Wed.). Last week, "Pocketful of Miracles" (UA) (7th wk-9 days), fair \$5,500 after \$5,600 for sixth full round.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Light in Piazza" (M-G). Opens today (Wed.), day-dating with Victoria. In ahead, "Roman Spring" (WB) (6th wk-6 days), mild \$4,600 after \$5,400 in fifth full week.

World (Perfecto) (390; 90-\$1.80) — "Wild For Kicks" (Times) (16th wk). Current week ending tomorrow (Thurs.) is heading for great \$8,800 after \$9,000 for 15th stanza. Continues on indef.

Lucchese Widow Sells 3 Linnal Situations

San Antonio, Feb. 6. San Antonio's three leading Spanish-language theatres have changed owners for a consideration of nearly \$1,000,000. They are Alameda, National and Guadalupe. Mrs. Lala V. Lucchese, confirmed the sale to the Jack Cane Corp. of New York which has sent Maurice Braba here to operate.

The late Gaetano Lucchese, deceased 1957, started in the entertainment field in 1916, at one time owned six theatres, including one open air type. Widow said she hated to quit the business her husband had built through the years with the cooperation of San Antonio's Spanish-speaking population.

She actively operated properties since his death. She plans to take a trip around the world.

Henry Rosenberg, prez of the New York firm, said the theatres will close two days at the end of this week to complete repairs on seats and stages.

The new owners will exhibit Mexican films and present stage shows throughout the year.

Ignacio Torres, manager of the three theatres for many years, will be named general manager by the new owners and Miss Marie Lucchese, sister of the founder, will remain as manager of the International Bldg.

A Chinese Near-Hoax

Chicago, Jan. 6. Balaban & Katz circuit nearly got unwittingly involved as cold war propaganda last week. An ad man for B&K asked a Chinese friend to write out the Chinese symbols for the phrase, "the most popular show in town." He wanted to use it in the ad copy for "Flower Drum Song," now in its sixth week at the Chicago Theatre.

Luckily he double-checked the Chinese writing with the Chinese Consulate here before letting the ad go into print. His friend had written "Down With Red China!"

Shane Barker of Omaha Reactivated Tent 16

Omaha, Feb. 6.

Don Shane, Tristates Theatres city manager, has been named Chief Barker of reactivated Tent 16 of Variety Clubs. Bill Bode, WOWTV salesman, is first assistant; Mal Dunn, band leader, second assistant; Maynard Wilson, WOWTV salesman, property master; and Hank McGrath, adman, is dough guy.

Crew members are Frank Larson, Abe Slusky, Walter Creal, King George, Ed Cohen and Ross Lorelo.

LOS ANGELES

(Continued from page 9)

"Devil at 4 O'Clock" (Col). "Loss of Innocence" (Indie) (1st general release) (1st wk), \$30,200.

Orpheum (Metropolitan) (2,213; 90-\$1.50) — "Battleground" (M-G) and "Go for Broke" (M-G) (reissues). Handy \$4,500. Last week, with Los Angeles, Pix, Baldwin, "Town Without Pity" (UA), "Season of Passion" (UA) (reissue) (2d wk), \$4,600.

Hawaii (G&S) (1,106; 90-\$1.50) — "George Raft Story" (AA) and "20 Plus Two" (AA) (2d wk). Soft \$3,000.

Warren's (Metropolitan) (1,757; 90-\$1.50) — "Two Women" (Indie) (2d wk) and "By Love Possessed" (UA) (reissue). Mild \$4,600.

Los Angeles, Pix, Baldwin (Metropolitan-Prin-State) (2,017; 75; 1,800; 90-\$1.50) — "Devil at 4 O'Clock" (Col) (2d wk) and "Loss of Innocence" (Indie) (Los Angeles) (2d wk). "Who Was That Lady" (Col) (reissue) (Pix) (1st wk), "Bachelor Flat" (20th) (Baldwin) (m.o.). Good \$15,000.

Crest (State) (750; 90-\$1.50) — "Fanny" (WB) (reissue) (2d wk). Good \$2,500. Last week, \$3,100.

Iris (FWC) (825; 90-\$1.50) — "Never on Sunday" (UA) (reissue) (2d wk). Solid \$4,500. Last week, \$4,100.

Beverly (State) (1,150; 90-\$2) — "Roman Spring" (WB) (6th wk). Fine \$4,000. Last week, \$5,800.

Four Star (UATC) (868; 90-\$1.50) — "The Outsider" (U) (6th wk). Mild \$2,800. Last week, \$3,000.

Village (FWC) (1,550; \$1.49-\$2.40) — "Majority of One" (WB) (6th wk). Potent \$12,000. Last week, \$11,500.

Carthay (FWC) (1,138; \$1.80-\$3.50) — "El Cid" (AA) (7th wk). Bright \$15,000. Last week, \$14,800.

Egyptian (UATC) (1,392; \$1.25-\$3.50) — "King of Kings" (M-G) (30th wk). Mild \$11,000. Last week, \$10,800.

Music Hall (Ros) (720; \$2.40-\$2.75) — "La Dolce Vita" (Astor) (30th wk). Sweet \$4,800. Last week, \$5,000.

Warner Beverly (SW) (1,316; 90-\$2) — "Lover Come Back" (U) (7th wk). Swell \$11,500. Last week, \$12,500.

Warner Hollywood (SW) (2,170; \$1.25-\$2.40) — "Flower Drum Song" (U) (7th wk). Loud \$18,000 or over. Last week, \$19,700.

Pantages (RKO) (1,512; \$1.65-\$3.50) — "Judgment at Nuremberg" (UA) (8th wk). Torrid \$23,500. Last week, \$24,000.

Chinese (FWC) (1,408; \$1.25-\$3.50) — "West Side Story" (UA) (8th wk). Wow \$30,000. Last week, \$26,500.

Hollywood Paramount (State) (1,468; 90-\$2) — "One, Two, Three" (UA) (8th wk). Robust \$8,500. Last week, \$8,200.

El Rey (FWC) (861; 90-\$1.50) — "Innocents" (20th) (8th wk). Rugged \$3,200. Last week, \$3,100.

Fine Arts (FWC) (631; \$2-\$2.40) — "Summer and Smoke" (Par) (11th wk). Steady \$3,500. Last week, \$3,500.

'Song' Wham 11G, Cincy; Thieves' 6G

Cincinnati, Feb. 6. Sturdy holdovers are mainstay in this better-than-par Cincy film this season. Heading the pack is "Flower Drum Song," shaping smash at Keith's in second. "One, Two, Three" is rated potent in same week at Albee. "El Cid" remains strong in seventh round at the Valley. Newcomers "Wonders of Aladdin" at the Palace and "Happy Thieves" at the Grand bid so-so. Fading "King of Kings" exits Feb. 11.

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50) — "One, Two, Three" (UA) (2d wk). Potent \$10,000 after \$12,500 bow. Capital (SW-Cinerama) (1,400; \$1.25-\$2.75) — "King of Kings" (M-G) (12th wk). Thin \$3,500. Last week, same.

Esquire Art (Cin-T-Co) (500; \$1.25) — "French Mistress" (Indie) (2d wk). Nice \$1,200 following \$1,800 preem.

Grand (RKO) (1,300; \$1-\$1.25) — "Happy Thieves" (UA). Fair \$6,000 or near. Last week, "Innocents" (20th) (2d wk), \$4,800.

Guild (Vance) (300; \$1.25) — "Devil's Eye" (Indie) (4th wk). Sharp \$1,800. Last week, \$2,100.

Hyde Park Art (Cin-T-Co) (500; \$1.25) — "Love and Frenchwoman" (Indie) (reissue). Okay \$1,000. Last week, "St. Trilian's" (Indie) and "Brothers-In-Law" (Indie) (reissue), \$1,200.

Keith's (Cin-T-Co) (1,500; 90-\$1.25) — "Flower Drum Song" (U) (2d wk). Wow \$11,000 after \$14,000 opener.

Palace (RKO) (2,600; \$1-\$1.25) — "Wonders of Aladdin" (M-G). Fairish \$6,000. Last week, "The Mark" (Cont), \$6,500.

Twin Drive-In (Cin-T-Co) (800 cars; 90) — West side only: "Second Time Around" (20th) and "Desert Warrior" (20th) (suburbs). Mild \$2,000. Last week, "Horror of Black Museum" (Indie) and "Circus Horrors" (Indie) (reissues), \$2,800.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50) — "El Cid" (AA) (7th wk). Strong \$7,000. Last week, \$8,000. Operation of this suburban deluxer was taken over Feb. 1 by Cincinnati Theatres Co. on 15-year lease from Louis Wiethe, former owner.

NAVARONE MANILA RUN LEAVES 'BRIDGE' BEHIND

Manila, Feb. 6. "Guns Of Navarone," Columbia's current pacesetter, completed a 12-week sensational run in Manila, having played eight weeks at the State and four weeks at the Lyric. This beats "Bridge On the River Kwai," which played only a total of seven weeks for the entire first run.

"Guns Of Navarone" has established a new high for any Columbia picture in the Philippines.

BOSTON

(Continued from page 8)

"West Side Story" (UA) (14th wk). Big \$19,000. Last week, \$20,000.

Kenmore (Indie) (700; \$1.50) — "Carry On Constable" (Gov) (7th wk). Okay \$4,000. Last week, same.

"View From Bridge" (Cont) opens Feb. 7.

Metropolitan (NET) (4,357; 90-\$1.25) — "Tender Is Night" (20th) (2d wk). Drab \$10,000. Last week, \$14,000.

Memorial (RKO) (3,000; 90-\$1.49) — "Flower Drum Song" (U) (7th wk). Big \$12,000. Last week, \$14,000.

Orpheum (Loew) (2,900; 90-\$1.49) — "Happy Thieves" (UA) and "Sainly Sinners" (UA). Okay \$12,000. Last week, "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues) (2d wk), \$10,000.

Paramount (NET) (2,357; 70-\$1.25) — "Innocents" (20th) and "Upstairs and Downstairs" (20th) (2d wk). Good \$11,000. Last week, \$13,000.

Pilgrim (ATC) (1,909; 75-\$1.25) — "Spartacus" (U) (rerun). Good \$9,000. Last week, "Too Late Blues" (Par) and "Young Ones" (Indie), \$6,000.

Saxon (Sack) (1,100; \$1.50-\$3) — "King of Kings" (M-G) (15th wk). Good \$10,000. Last week, \$9,000.

State (Trans-Lux) (730; 75-\$1.25) — "Immoral Mr. Teas" (Indie) and "Giri Trap" (Indie). Hot \$5,000. Last week, "Sorcerer's Village" (Indie) and "Love Day's Work" (Indie), \$4,000.

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MODESTO TESTS 'OBSCENITY'

First New Hardtopper in 15 Years

Pressured By Community Leaders, Comerford Builds In Honesdale, Pa.

Scranton, Feb. 6. New \$200,000 Capitol Theatre in nearby Honesdale, first conventional playhouse to be built in Northeastern Pennsylvania in 15 years, is operating on a nightly schedule, following its grand opening amid civic fanfare.

The 600-seat house, was built by Comerford Theatres of Scranton on the site of the old Lyric, which burned to the ground in a fire early last year. It is the only theatre in Honesdale, Wayne County community with a population of about 5,000.

Comerford was lauded for its faith in the community at a banquet held by the Honesdale Chamber of Commerce preceding the opening. Civic leaders pressured officials of the theatre company for months to replace the Lyric with a new house.

R. Willard Matthews, vice president of Moco Realty Co., Comerford subsidiary, said the decision to make the investment was reached because of the profitable tone of operations at the Lyric despite the competition of the tv era.

"We still think there is a terrific potential in movies in certain selected situations," Matthews added.

Construction was started last August by Penn-York Co., another Comerford subsidiary. It also built the last theatre to be constructed in Northeastern Pennsylvania, the Comerford in Clark's Summit, in the heart of the booming Abingtons suburban area. It was opened in 1947.

Perle on Lead Horse As Metro's 'Apocalypse' Gallons Into Capital

Washington, Feb. 6. Metro's "Four Horsemen of the Apocalypse" rides into the national capital for its American preem Thursday (8) stirring up considerable activity among the town's his- al, both foreign and domestic.

From the top rung of the local social ladder, Mrs. Perle Mesta, is serving as the hardworking general chairman of the benefit opening. It'll aid the American Newspapers Women's Club in buying a townhouse for club headquarters. Loew's Capitol Theatre will be the scene of the black-tie affair with numerous dressy dinner parties slated for fancy homes beforehand.

The Ambassador of France and Madame Herve Alphonse have invitations out for a tea in their posh embassy for Wednesday, honoring director Vincente Minnelli.

Thursday at noon before the preem, three U.S. Senators, Everett Dirksen (R-III.), Kenneth B. Keating (R-N.Y.) and Clair Engle (D-Calif.), will be co-hosts at a luncheon jointly honoring Mr. and Mrs. Minnelli, Glenn Ford and Yvette Mimieux. It will be held in the Old Supreme Court chambers (no longer used by the court) of the U.S. Capitol.

Mike Wallace will be master of ceremonies at the benefit preem. Co-workers with Mrs. Mesta as chairman of the benefit include Mrs. J. William Fulbright, wife of the Senate Foreign Relations Committee chairman; Mrs. Lewis Strauss, wife of the former Atomic Energy Commission chairman; Mrs. Eric Johnston and others. Florence Lowe, formerly of VARIETY, is in charge of the flackery.

R. J. Norton's Purchase. Edmonton, Alta., Feb. 6. R. J. Norton, owner of the Gaitey Theatre, Grande Prairie, Alta., has bought the town's other theatre, The Capitol, and the Donald Recreation Centre, which includes a bowling alley and billiard hall, from Francis Donald. Price not disclosed.

Promoter's 'Conversion'

San Antonio, Feb. 6. A character here is calling local residents for donations to a "Catholic Film Guild." He asks \$10 to \$50 for the avowed purpose of taking orphans to see religious films. There's no such thing as a Catholic Film Guild.

The same individual apparently used to operate here under the fake title of "Protestant Film Guild."

He does show a film now and then to some kids, and that's why local police, the District Attorney's office and Better Business Bureau haven't been able to nab him.

Bunch Four Films At Riviera Beach

When a motion picture house puts together a program of four features, each of recent first-run vintage and each in color, and sells tickets at no advance in price, this is either a bargain or a classic example (though not rare) of how to squander product.

Aforesaid splurge—comprised of "Honey-moon Machine," "Tammy Tell Me True," "High Time" and "April Love"—is pretty much par for the Beach Drive-In, Riviera Beach, Fla., which came up with the parlay recently. It is not alone among ozoers in the practice, to be sure, albeit most pastures seem to deplore the pile-it-on penchant. Scores of drive-in managements, however, evidence persistent addition to the razzmatazz bills as integral to peripheral lures—the balloons, lollipops, kiddie play-pens, etc.

As for the Florida ozoer, the perhaps more startling instances of profligacy was the pairing, also recent, of "La Dolce Vita" and "Rosemary." But again in the quadruple-instance the Beach programme "Mating Game," "Gazebos," "Elephant Walk" and "Place in the Sun." The customer, of course, decides if this is a six- or seven-hour bargain or more than his derriere can take.

But for sure it goes against the grain of conventional theatres, which must wonder if the skytops are somehow beyond the pale. Let a four-waller make like a glutton—with reference specifically to current upper-berth product—and the outcries thunder. There is, for instance, the sometime plaint of Chicago's Eddie Silverman when rival Balaban & Katz chooses to pair two "A" pix for its nabe holdings. Such distress is evident in other keys, too, and the remedial steps, if any, remain elusive.

Lippert's Henning Encores As Catholic Guild Prexy

San Francisco, Feb. 6. J. Earl Henning, vice-president of Lippert Theatres, has been re-elected president of Catholic Entertainment Guild of Northern California for 1962.

Other officers named: William Boland, Hardy Theatres; first vice-president; A. R. Feliziani, Strand Theatre; second vice-president; Paul Schmuck, 20th-Fox; treasurer; Kay Hackett, MGM; recording secretary; John J. O'Leary, 20th-Fox; board chairman.

Elected directors: Ralph Clark, UA; Gene Newman, 20th-Fox; James J. Donohue, Borde Associates; Fred Dixon, United California Theatres; Peter Vigna, FWC; Charles Maestri, Lippert Theatres; Joseph Flanagan, Variety Club; Ugo Fratto, 20th-Fox; Joseph Cane, 20th-Fox; Howard Butler, Allied Artists; James Chapman, Harvey Amusement Co.; Harry Rice, Embassy Theatre.

TITTERS MARK TRIAL'S COURSE

By WHITNEY WILLIAMS

Modesto, Cal., Feb. 6.

A Los Angeles vice squad investigator giving historical data on strip-tease dancers, the District Attorney being held in contempt of court—even the introduction of the Twist—were piquant aspects to the local obscenity trial involving nude film, "Not Tonight, Henry," with enough explosive elements to provide the sauciest courtroom show in many a month in this central California city.

Trial, now entering its third week before Municipal Judge Carson Taylor, is a test case of California's new obscenity laws, in which three defendants are charged with showing obscene matter, namely, "Not Tonight, Henry." Prosecution has been parading a flock of witnesses, both minors and "expert" adults, to prove its case that the picture, confiscated by District Attorney Alexander Wolfe from the Covell Theatre last Oct. 22, is "obscene."

Highlighting one day's session was appearance of Sgt. Everett McFee, director of the L.A. County Sheriff's office pornography squad, who methodically dissected "Henry" scene by scene to point out why in his opinion the film is obscene according to law. He pointed out scenes which he said suggested illicit sex, incest, homosexuality and lesbian activities.

McFee even attacked the credits, pointing out a picture of the casting director being carried on a stretcher after the femme cast had been shown hanging up their panties instead of he was "weak" after his sexual activities with the unclad "actresses."

Prior to his testimony, there was much argument between prosecution and defense as to the sergeant's qualifications as an "expert witness." The D.A. finally won a ruling from Judge Taylor in his favor.

Judge Taylor, however, cited D.A. Wolfe for contempt during a verbal exchange on California's nudity standard, when Wolfe suggested in reference to defense attorney Robert Carter: "Maybe Mr. Carter has a dirty mind."

Citation came after repeated warnings to both sides that "speechmaking and accusations" would not be allowed.

Earlier Judge Taylor admonished the courtroom for its laughter and said it especially would not be tolerated "from counsel," directing his remarks to the prosecution table.

Admonishment came after Sgt. McFee answered that strippers working in Los Angeles County do not strip to their bare breasts and added: "If they do, we'll arrest 'em."

The Twist entered the record when Carter's colleague, attorney Stanley Fleischman, asked McFee if it contained "undulations similar to those performed by night club strippers." McFee said it did not and went on to explain how strip-tease dancers begin and how their acts progress as they become successful.

Police sergeant refused a request by Fleischman to stand up and demonstrate to the jury how to do a "bump and grind."

Hank Henry, nitery comic, who starred in film, also entered the proceedings by telephoning the court from Las Vegas, where he's currently appearing, asking court if he could "give my side." Henry said he had been reading about the trial "in the trade papers" and his five children were "coming home from school asking questions."

Comic added, in his telephone conversation to Judge Taylor: "I am very unhappy with the picture ... I donated all the money I made

That Downtowners Must Outbid Nabe Houses Seems Unfair to Berger

Minneapolis, Feb. 6.

Italian Decision Due

Albany, Feb. 6.

Board of Regents is expected to hand down a decision in Albany on appeal filed on behalf of the Italian-made "Ladies of the Evening."

It has been denied a license by the Motion Picture Division, State Education Dept.

Eye-of-Beholder Maxim Proves Out

Washington, Feb. 6.

Mysterious ways of blue-pencil pushers: Chapter 1,001 (Washington edition).

The K-B art chain here had one ad for "The Devil's Eye" (Janus) dressed up by the Evening Star last week. Result was an innocuous line-drawn nude made lewd by attiring her in provocative undergarments of the revealing, yet concealing variety.

The Post & Times-Herald thought the nude was okay, and let her remain in her nature girl innocence. But another blurb, featuring the same unclad femme in a different attitude (still about as sexy as Whistler's Mother), was rubbed out on a subsequent day. That is, her bust and leg lines were erased so she emerged as a bare (sic) outline.

The News, the city's third daily, didn't have much of a chance to display its rep for broadmindedness. It ran a small ad illustrated only by a black cat, which it sanely made no attempt to dress.

All of which recalls the Post's temporary taboo applied against any use of the word "naked"—even in a film title—a number of years ago. K-B was obliged, in order to get even a listing, to change a pic title from "Naked Spur" to "Golden Spur." It's anybody's guess what would have happened if a drawing of a spur (unclad) had been submitted to the man with the wild blue pencil.

ALBANY TENT'S DRIVE

Seeks More Members and Sharper Public Image

Albany, Feb. 6.

Albany Variety Club is engaged, under the new administration headed by E. David Rosen (of WAST-TV), in a drive to increase its membership and expand its activities. Now rosters 175. A women's auxiliary coming into existence. New rooms will soon be occupied in the Sheraton-Ten Eyck Hotel, and an elaborate program for Variety Clubs' Week.

Highlights of the week—designed to create in the public mind a clearer image of a showmen's organization formed for charitable purposes—will be an Open House, a Luncheon for Past Chief Bakers and a Champagne Ball. The week is being publicized in newspapers, on radio and via television.

A Champagne Ball, in the Empire and Harlequin Rooms of the Sheraton-Ten Eyck, will cost \$15 a couple. A five-piece orchestra, furnished by Johnny Costas will play for dancing.

on it to charity ... I thought that if I talked to you it might be some sort of vindication on my part ... My kids are asking me, 'Daddy, what are you doing?'

Judge Taylor reported he told Henry he could not consider anything about the case "on a personal basis," but would be happy to read a letter Henry promised he would write.

Defendants are the Redwood Circuit, district manager Rose Saso and Covell Theatre manager Mervin Worley, each charged with showing obscene matter and showing it to minors.

It's a portion of the consent decree, instead of any of the distributors, that's now engaging the antagonistic attention of exhibitor Bennie Berger. He's currently lambasting that part of the consent decree that enables local neighborhood theatres to bid competitively with those downtown for first-run product.

His present outburst is prompted by the fact that on the heels of "One, Two, Three" (UA) Harold Field on competitive bids has been awarded for either of his two neighborhood theatres here "Sergeants 3" (UA) and "Sweet Bird of Youth" (M-G). Berger, whose circuit includes the downtown Gopher first-run house here, also had bid for the pictures. "One, Two, Three" now is in its seventh week at Field's uptown Park Theatre here where it had its territory preem.

"It's entirely unfair to downtown exhibitors to have to bid competitively against neighborhood houses here for the ace pictures, but the consent decree compels the distributors to extend the privilege uptown, too," asserts Berger.

The reason that he deems it "unfair," he explains, is because the uptown theatres, having such lower operating costs than the loop theatres, are in a position to outbid the latter.

"We Minneapolis downtown exhibitors must employ three projectionists and one to two stagehands at a considerable cost, while the uptown theatres are required to have only one booth man and no stagehand," Berger points out. "This makes for a wide spread in operating costs."

"While, with three projectionists, we do have five more matinees per week than the uptown houses much of the time, nearly all of our business on those days in question is done at night in competition with neighborhood first-run theatres."

Berger also figures it out that the pictures which receive their first-run uptown here can't do as well in the other local neighborhood and out-in-the-territory houses than they would if their initial showings were in downtown Minneapolis and that, accordingly, the film companies are hurt in these instances.

11 'Nuremberg' Dates Added on Hardticket Advance-Sale Plans

Stanley Kramer's "Judgment at Nuremberg," now playing reserved seat engagements in New York, Los Angeles and Miami, has been set to open in 11 more dates, five of which will be straight hardticket and six on a "limited performance" policy—meaning tickets can be purchased in advance though seats might not be individually reserved.

The hardticket dates are the Saxon, Boston, Feb. 13; Imperial, Montreal, Feb. 15; Boyd, Philadelphia, Feb. 21; Coronet, San Francisco, Feb. 28, and the Cinestage, Chicago, date still to be set.

The six other dates are at the Warner, Pittsburgh; Warner, Washington; Capitol, Cincinnati, and University, Toronto, all Feb. 14, plus the Palace, Cleveland, Feb. 29 and the United Artists, Detroit, Feb. 21.

Progress Report on 50th

Universal brass has skedded a luncheon press session today (Wed.) in Manhattan, billed as a "progress report" covering the current Presidential Sales Drive and upcoming product in U's golden anni year.

Prexy Milton Rackmil and sales g.m. Henry (Hi) Martin will do the briefing.

YOU WANTED IT-AND YOU'VE GOT IT!

*Two titans
of the screen--
together for
the first
time...in the
masterpiece
of four-time
Academy Award
winner
John Ford!*

**JAMES
STEWART
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VERA MILES · LEE MARVIN · EDMOND O'BRIEN · ANDY DEVINE · KEN MURRAY

Directed by
JOHN FORD

IT'S YOURS FOR EASTER!

DOMESTIC SERVICE Check the class of service desired; otherwise this message will be sent as a fast telegram.		WESTERN UNION TELEGRAM W. P. MARSHALL, PRESIDENT		INTERNATIONAL SERVICE Check the class of service desired; otherwise the message will be sent at the full rate.	
TELEGRAM				FULL RATE	
DAY LETTER				LETTER TELEGRAM	
NIGHT LETTER				SHORE SHIP	
NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF		
Send the following message, subject to the terms on back hereof, which are hereby agreed to:					
<p>ALL U.S. AND CANADA REGIONAL & BRANCH MANAGERS: <i>-And Exhibitors everywhere!</i></p> <p>JOHN WAYNE, JIMMY STEWART, JOHN FORD--ARE THE MAGIC BOXOFFICE CHEMISTRY AND INGREDIENTS THAT HAVE COMBINED TO PRODUCE ONE OF THE MOST EXCITING MOVIES OF THIS OR ANY YEAR "THE MAN WHO SHOT LIBERTY VALANCE." I AM HAPPY TO ADVISE YOU THAT AS A RESULT OF THE REARRANGEMENT OF OUR RELEASING PLANS AND THROUGH A MAJOR EFFORT ON THE PART OF THE PARAMOUNT STUDIO TO RUSH COMPLETION OF THIS BLOCKBUSTER ACTION ADVENTURE STORY, PRINTS WILL, I REPEAT, WILL BE AVAILABLE FOR THE IMPORTANT EASTER HOLIDAY PLAYING TIME WHICH WILL ASSURE THEATRES IN YOUR EXCHANGE AREA TOP BOXOFFICE GROSSES. ADVISE YOUR IMPORTANT CUSTOMERS IMMEDIATELY IN ORDER THAT THEY MAY ARRANGE TO PLAY "LIBERTY VALANCE" FOR THE APRIL HOLIDAY PLAYING TIME. WE ARE AS THRILLED TO AND YOU THIS GREAT NEWS AS I KNOW YOU ARE TO RECEIVE IT!</p> <p>JERRY PICKMAN</p>					

The Man Who Shot Liberty Valance

Produced by
ILLIS GOLDBECK

Mr. Exhibitor, be sure that you are the first man in your town who books "THE MAN WHO SHOT LIBERTY VALANCE"... FROM PARAMOUNT!

French Aid on Foreign-Backed Pix; Another Headache for U.S. Majors

Paris, Feb. 6.

French tutors likely will be happy about the new government regulations governing French films made in other languages or with offshore actors. But to Yank majors, it is just another headache as growing production via investments in local companies increases. To get French film aid money, all actors must have dubbed themselves in the French version.

An example of how this works is the Metro pic, "Bridge to the Sun," which was made by the French pic outfit Cipra, headed by Jacques Bar, which is affiliated with Metro. Bar got permission to use American thespians Carroll Baker and James Shigeta as long as the film used a French director, crew and did the interiors in France. Lab work also had to be done here.

Cipra and Metro were willing to dub the film into French through a local company but the rulings stipulated the originals must dub themselves. So Carroll Baker is now working assiduously on her French in N.Y. and will do her role on a loop, as will Shigeta, to be finished up here. This is permitted since it is post synching and not dubbing for two versions.

The French mainly are adamant on French actors being used whenever a role calls for it. It is okay for foreign thespians to play their own nationalities. This might create aid problems for local pic which use foreign stars to play either Frenchmen or other nationalities than their own. Especially when a French actor might have played it.

Paul Graetz made his "A View From the Bridge" with interiors here and exteriors in N.Y. It is in two versions, English and French. He gets no aid from the English versions in the U.S. and British, of course, but aid handouts on the French version which is used everywhere else. Yank thespians also dubbed themselves in this to fulfill the French rulings. Metro also loses aid on U.S. and British returns, but gets it everywhere else.

It is pointed out that the French would like to break into U.S. depth distribution with some of their costumed as some Italian pix have done. But the Italians use Yank names at will, and it has helped them in some cases.

Algerian Troubles Tend To Tighten Censorship Of Films in France

Paris, Feb. 6.

With its pressing Algerian problems and the policy of grandeur pix, censorship in France has mainly concerned political rather than social problems of late. Sexy items are usually forbidden to those under 13 or 18, but pix touching on current troubles generally are forbidden for both internal showing and export licenses.

Still on the pix list are New Waver Jean-Luc Godard's "Le Petit Soldat" (The Little Soldier), which dealt with Algerian terrorists on both the Moslem and French side; "Moranbong," a love tale, made in North Korea on the Korean War; "Cuba, Si," a documentary on the Castro revolution made by Chris Marker, and "Thou Shalt Not Kill," on conscientious objection, made by French director Claude Autant-Lara in Yugoslavia.

Plenty of films with frank looks at sex are getting forbidden-to-under-18 tags. Luis Bunuel's Cannes prizewinner "Viridiana" is still held back because of Spanish demands that it not be shown.

This has to be done because of French-Hispanic pic accords call for a visa of each country for their films to be shown in the other. However, the Bunuel pic may yet be exhibited here.

It is hoped that growing censorship on timely topics will cease when and if the painful Algerian situation is cleared up. Until then, blue pencilling will remain strong here in a country which paradoxically is supposed to have the most liberal film outlook in the world.

'Story' on Hardticket, First Time in Sweden

Stockholm, Jan. 30.

"West Side Story" (UA), which opens at the Nya Ritz here Feb. 27, will mark the first time that coupon bookings (hardticket) have been used in Sweden. In ads printed in major Swedish newspapers, mail order blanks are printed so patrons can order tickets.

Although some find the system, which is entirely new to Sweden, puzzling, two weeks of tickets were booked in 10 days after the first ad. The idea for the mail order booking stems from Swedish promoter, Walter Fuchs, who has handled Swedish bookings of a number of leading U.S. shows.

HONG KONG UPBUILD AS 'CONFERENCE' BURG

Hong Kong, Feb. 6.

The recently concluded 11th annual PATA (Pacific Area Travel Assn.) focussed Hong Kong in a new light—that of an international conference site in the Far East. And it is a role this teeming and booming Colony believes it can play well, having solved its hotel shortage problem.

Highlights of the PATA confab were these:

(1) A message from President Kennedy, brought by Voigt Gilmore, leader of the large American delegation in his capacity as director of the newly formed U.S. Travel Service.

(2) Goodwill messages exchanged between the PATA delegates that came from 21 member PATA countries, including Japan, the Philippines, South Korea and Free China from Asia; France and the United Kingdom from Europe and Brazil from South America.

President Kennedy's message, read at the conference hall in the bedecked Miramar Hotel, said:

"Through the efforts of PATA of which we intend to be a vigorous member, valuable attention is being directed to the potential for world peace and commerce through free international travel of our peoples."

PATA delegates, during their week's stay, had ample time to do the town and take in some of the Colony's touristic landmarks such as Aberdeen's floating restaurant palace and scenic Repulse Bay.

They were impressed with the Colony's apparent prosperity as evidenced by the continuing building construction boom which had put Hong Kong on the map in Pacific travel, having solved the hotel problem which had plagued the Colony for years.

Inquiring PATA delegates, anxious to learn something of the Mandarin film industry, took in some of the Chinese film studios which are bent on marketing their films abroad in the US and Europe.

But travel and promotion talk keyed into the PATA confab. Mr. Gilmore, in his speech, underscored the fact that the US recognizes the importance of two-way travel and was encouraging its citizens to continue their travels abroad.

Hong Kong, once referred to as a smuggler's paradise, has acquired a new image of sophistication as a shopper's paradise, provided it does not overprice itself in the face of a rising price tendency.

Dutch Invite U.S. Maestro

Amsterdam, Jan. 30.

U.S. conductor Donald Johanson has been invited to conduct the Concertgebouw Orchestra early in 1963, and has accepted this invitation. He attended the conductors course, organized annually by the N.R.U. (Dutch Radio Union), in 1957.

Since then he became second conductor with the Dallas Symphony, first beside Paul Kleckli. He earned his invitation because the directors of the Concertgebouw Orchestra singled him out as one of the most promising American conductors.

Another Bullfighter Acts

Madrid, Jan. 30.

The local bullfighters seem to be making their way to cinematic histrionics with greater consistency.

Latest to be working in films is El Cordobes. He's a young matador now performing in "Aprendiendo a Morir" (Learn to Die) for Naga Film Productions here.

Yank Distrib Woes; Shapiro

Paris, Feb. 6.

Irvin Shapiro, head of the U.S. foreign film distrib outfit, Films Around the World, feels that despite the decline in Yank film production and apparent need for foreign pix, it becomes more difficult to find theatrical outlets for foreign pix in America. Like Yank films, they are becoming either rated in the expensive blockbuster category or good only for small, specialized outlets.

To Shapiro, the work of the average U.S. outfit in placing foreign pix is dying out. He points to the Italian renaissance which has called for enormous payments for pix and big scale ballyhoo out of the reach of the regular indie distrib. He thinks that Walter Reade's Continental Distrib is not just an average company but a bigger, firmer one because of its ability to invest in foreign pix, to reap Yank rights and cuts on foreign takes. In addition, it has its own theatrical outlets in the U.S.

Shapiro, who has been in the business for years, points out that he has several "New Wave" French pix but is finding it hard to get the necessary N.Y. outlets, all-important for subsequent playdates. Without the distribution setups of the biggies, the indie distrib of foreign pix is at a disadvantage, he claims.

Small Indie Still Okay

But he feels that a small distrib with one or at most two pix a year, and a low overhead, can bide his time and get into a small house and generally do all right.

However, Shapiro sees the foreign films changing on the state-side scene. Something akin to major foreign film distribution is being created. Majors themselves, getting into foreign production, also will be eventually distributing European and other nationality pix. The oldtime indie distrib may be caught in the squeeze.

However, Shapiro is not bearish, and is still ogling pix here and in Rome before heading back to the U.S. He may even add a few more to his already waiting group of French and Italo pix which include "A Woman is a Woman" and "Lola," two French "Wave" pix that won prizes and critical acclaim.

W. German Pix Industry, Seeking New Film Coin, Plans Africa Co-Prod.

Frankfurt, Jan. 30.

In its constant search for new production funds and new horizons, the West German film industry has just touched base with Africa.

West German film producer Alfred H. Jacob has made a deal with an East Nigerian film company to make a pic this year in the East Nigerian capital of Enugu, where oddly enough there is a completely equipped picture.

Jacob has the rights to a film script called "Jagua Nana," based on a novel by African author E. Ekwensi. Star of the production will be Marjess Dawn. Theme is a sort of African "Dolce Vita," about corruption and an African career girl.

The film will be shot this summer in Nigeria, using native talent. Cost of the film is reckoned at about \$250,000, with half coming from producer Jacob and the remainder being put up by the Nigerian government, in the hopes of attracting more foreign business.

International Sound Track

London

Sarah Miles, 18, Julia Foster, 19, and Barbara Ferris, 21, are all making their screen debuts in James Woolf's "Term of Trial," now rolling at the Ardmore Studios near Dublin, with Laurence Olivier and Simone Signoret starred. . . . Joseph Losey getting major offers to direct French pix as a result of the Young Paris Critics award for the best foreign-pic last year going to "Concrete Jungle," which is directed for Anglo-Amalgamated. . . . "All Night Long," for which Bob Roberts receives executive-producer credit, had a midnight gala preem at the Leicester Square Theatre last week. . . . Jose Ferrer, signed for Sam Spiegel's "Lawrence of Arabia," will join the unit in Spain after he has completed studio interiors in London for Mark Robson's "Nine Hours to Rama." Big British contingent which has just joined the "Lawrence" location in Sevilla, includes Kenneth Fortesque, Jack Gwilliam, Ronald Beeby and Cyril Shaps. . . . British Lion has acquired U.K. rights to the Soviet film, "The Splendid Days." . . . John Brahm's "H.M.S. Defiant" gets its world preem at the Odeon, Leicester Square, on Feb. 22. Pic, which is for Columbia release, stars Alec Guinness, Dirk Bogarde and Anthony Quayle.

Paris

Fouquets, the Champs-Elysees cafe which gets the pic people who are always dreaming up grandiose productions and projects—with only a fraction ever done—now has some dreamily planning the first true European major film studio setup via a French-Italo-West German setup to link Gaumont here, Rizzoli in Italy and Gloria in Germany. A sort of "Gaurizgor" that would do big scale pix, distribute and exhibit them and get aid from all three countries in the bargain. But this is mainly a Fouquets dream. But with the Common Market getting more firmly enmeshed some think it could be so some day, and maybe sooner than one thinks, even those doodling these ideas. . . . Sepy Dobronyi, a Yank sculptor, was allowed to bring in his little gold statuette of a nude Brigitte Bardot since he had done it himself. But he will not be allowed to sell it and if he gives it to anyone, even Miss Bardot, the receiver must pay duty on it.

Michel Fourre-Cormery, head of the governmental Centre Du Cinema, to take a U.S. trip next month on an invite from the Motion Picture Producer Assn. He will be accompanied by Fred Gronich, MPPA Paris based Continental chief. . . . West Germany was one of the top customers for French films last year. Word is that the French, who do not show many German pix, will give special film aid to producers of those shown to give Germany some reciprocity. Next best mart for French pix was Belgium, followed by Switzerland, Japan and the U.S. . . . Motion Picture Export Assn. would like to see the Cannes Fest unfold in February so as to be able to send its new product instead of being forced to hold it up, or let it lose its bloom, for the May shindig. But it looks like the sun aspects keep the fest in its May slotting.

Norbert Auerbach going into the UA office as assistant sales manager to Eric Pleskow. But he will probably be moved up to sales chief when Pleskow goes stateside for a homeoffice UA post. Auerbach will thus replace the recently exited Nick Perry. Auerbach was Continental manager of Columbia formerly and then went on his own to handle indie pix in Europe. He is now back in the major fold. . . . Andre Cayatte put off beginning his pic "La Vie Conjugale" (Conjugal Life), which was to be done as two pic showing the wife's and husband's sides, because he felt he was not ready. Instead he will make "The Sword and the Scales" in which three men are picked up for a kidnapping with one innocent. He wants Tony Perkins, Jean-Claude Brialy for the pic.

After emerging a heroine when she refused to knuckle under the Fascist Secret Army Organization demands for money, Brigitte Bardot is now trying to get a more humane system organized in slaughterhouses here. She is backing an electric pistol over the still medieval axes and throat slicing used. . . . Rene Clair receiving the Grand Prix of the Catholic Film Office for the ensemble of his work. . . . Allen Baron's indie U.S. pic "Blast of Silence" won one of the top critic awards, the Prix Jean-Jacques Aurio, though it has not been taken for distrib here as yet. George Piller, an indie Yank film handler, has already placed it in Italy, Switzerland and West Germany and thinks that a coming French slotting is imminent. . . . Shirley Clarke's Yank indie pic "The Connection" opening in one arty house here sans any censor problems on its "word." Reviews were good and it looks in for okay specialized biz. . . . Immense twist party on the set of Anatole Litvak's presently shooting thriller "Deadlock" (UA). Set of the lead twist boite in town, Chez Regine, was used as the site. Among twisters were Sophia Loren, Tony Perkins, Gig Young. . . . Billy Wilder scouting exteriors for his "Irma La Douce" which he begins here next Sept. He says pic version will differ from the stage conceptions and keep only the joy girl character.

Berlin's 90th Annual Press Ball

Traditional Affair, Top Society Event, Draws 2,400
Guests Including Stage, Film Stars

By HANS HOEHN

Berlin, Jan. 30.

Life in the Soviet-menaced, barbed wire-surrounded city of West Berlin goes on. Despite crisis and troubles of various kind, the traditional Berlin Press Ball, city's biggest society event of the year, now with a proud "90" (for the historian: the first Berlin press ball took place March 9, 1872) on the cover of its almanac, was held recently at Palais am Funkturm (Radio Tower).

The glittering ball attracted 2,400 guests of whom 350 came from West Germany and abroad. The proceeds of this ball, a mixture of fashion show, dance tournament and huge cocktail party, go to aged (needy) pressmen. Tickets sell for \$15, and a special attraction is a big-scale tombola (\$2,700 prizes).

Compared with the split city's press balls of previous years, it was a relatively quiet affair. It had dignity instead of so much frolic.

The "Prominenz" included mili-

tary and diplomatic dignitaries (such as Gen. Lucius D. Clay and Gen. Watson, the most popular Americans in town, who were perhaps the most photographed), lots of local showbiz folks, sports greats (including the former German boxing champ, Max Schmeling), and the elite of local industrial leaders.

Personality of the night: Axel Springer, the German newspaper king. Springer is very active in combatting Communism via his outlets, mainly his "Bild-Zeitung," one of the continent's largest dailies.

Swiss born Paul Christian, was a popular figure. He's the professor in the Berlin production of "My Fair Lady," a big success here. Topics at the ball centered, naturally on politics. Ernst Lemmer, Federal minister for all-German questions, said: "We are going to face tough months in 1962. But we'll manage them—thanks to our dearest friends, the Americans. We owe much if not everything to them."

Switch by BFFA Places 5 British Groups Behind Third Release Plan

London, Feb. 6.

As a result of a change of heart by the British Film Producers Assn., all the five major industry groups are now in favor of joint representations to John Davis, managing director of the Rank Organization, urging him to accept the proposal of a six-month trial run for the new third release formula.

At its council meeting in January, the BFFA gave the thumbs down to the working party's report on the third release, on the grounds that it was not practicable, unless the whole scheme was obligatory. However, since that meeting, Arthur Watkins, BFFA president, circulated all members advising them that the four other trade associations had agreed that representations should be made to the Rank Organization, and asked whether BFFA members would like to have second thoughts on the matter so that there could be a united approach on the issue.

It's understood that at the BFFA council meeting tomorrow (Wed.) Watkins will report that the majority of members have had second thoughts, and that he has indicated to the other trade associations that the BFFA will join in the representations to the Rank topper.

The working party's main recommendation was for the formation of a consortium of bookers, comprising reps from the Circuits Management Assn., Rank, Granada, Essoldo and Shipman & King. This consortium would seek suitable product for the third release, and if there was a unanimous recommendation, the selected films could play a substantial majority of the theatres which hitherto played the third circuit. Even if there was not a unanimous choice, it was felt that there would be a substantial number of exhibitors willing to show the film. If the bookers' panel could not agree on a suitable film for a particular date, the theatres would be entitled to fill the gap individually.

It is known that the Rank Organization has not favored the main recommendation, and insists on its right to maintain independence in selection of programs. The industry delegation hopes to prevail upon Davis to go along with the idea of a six-month trial.

Moves are now being made to set a date for the delegation to meet the Rank exec, but the actual meeting may be delayed for about a month because Davis is expected to be out of the country most of February.

Chips Rafferty Would Have Aussie Govt. Set Up Pix Prod. Backing

Sydney, Jan. 30.

Chips Rafferty, Aussie film actor, just returned from his "Bounty" chore in Tahiti for Metro, said in a tele interview here that the Australian government should set up a film bank similar to those operating in European countries to aid the local pix producer.

Rafferty then went on to say: "The government gets \$20,000,000 a year from taxation of television sets. Some of this revenue should be set aside to help the local producer. An all-Australian film would cost \$200,000, but I doubt whether any private producer could make such a film without government aid. I believe we could make a film equally as good as 'The Sundowners'."

Rafferty, who said he would like to make pix about Australia, claimed he had 12 scripts that he wanted to make into films for the world market. Rafferty said he was firmly convinced "Aussie-produced" pix would earn solid revenue in America. He was also fully convinced that the government should assist financially in establishing a Down Under film industry without further delay.

Rafferty for some years was associated with Lee Robinson in Southern International in film production until finance ran out. Actor then switched to tele for a term, returning to acting chores in "Wackiest Ship in Army" (Col.), "Sundowners" (WB) and "Mutiny on Bounty" (M-G).

W. German Short Pix Week, Feb. 26-March 3

Oberhausen, Jan. 30.

The West German Short Film Competition is set for Feb. 26-March 3 here. For the first time, a Frenchman will be president of the jury that selects the outstanding shorts and documentaries.

French shorts film director and new president of the Assn. of French Film Shorts Producers Pierre Thevenard heads the selection board. Members of it include Jerzy Bossak, artistic director of the documentary film studios of Warsaw, Poland; Walter Buhrow, film club director of Oberhausen; Hans Heinz Eppelsheimer, board member of the German Folks High School of Mainz; a Belgian rep, Paul Haesaerts documentary film director; English representative is trick filmer John Halas; Wolf Hart, documentary film director, Hamburg; Klaus Hebecker, Hamburg film critic; Russian rep Roman Karmen, documentary director of Moscow; Jor Popescu-Gopo, trick filmer from Roumania; Amos Vogel, secretary of Cinema 16 of New York City; and a Czech rep, Bretislav Pojar, trick filmer from Prague.

W. German Film Star Turns Prod.

Frankfurt, Feb. 6.

One of West Germany's leading film stars, O. W. Fischer, is turning producer since that is apparently the only way to turn out a film project for which he has long yearned. Fischer, who recently sold his castle in Bavaria for about \$90,000, and moved to Lugano, Switzerland, is putting up the money for a production about the life of Ignatius von Loyola.

Gerhard Menzel recently wrote a script on the Loyola theme, for which he was paid about \$3,500 from Luggi Waldleiner's Romy Film Company. Gloria Film Distributors had planned a co-production of the film with Spain, with Fischer in the lead.

However, at a recent film confab in Switzerland, several Jesuit church officials were invited, and they rejected the picture for Germany and Switzerland. They felt that the script emphasized the sinful nature of St. Ignatius before he entered the religion, and also pointed out that script-writer Menzel is a Protestant and also is the author of another Hildegar Knef film titled "Die Suenderin" (The Sinner). As such, they felt he was not a proper choice for the writer of a religious drama about a leading Catholic figure.

Gloria Films has since cancelled out on the negotiations, but Fischer is planning to go ahead with the project on his own.

Schneer to U.S. For Col Product Confabs

London, Feb. 6.

Charles H. Schneer played out for Hollywood on Saturday (3) for product conferences with Columbia studio and homeoffice execs. After a week on the Coast, he will spend a second week in New York for confabs on the pre-release campaign of his current production, "Jason and Golden Fleece."

Last week, Ray Harryhausen started lab process work on the pic, using the Dynamation 90 process. It is expected that this aspect of the filming will take from eight to 10 months to complete. Major photography was carried out on locations in Southern Europe.

'Lizard on Rock' Set For Edinburgh Preem

Edinburgh, Jan. 30.

"Lizard on the Rock," by John Hall, a play with an Australian setting, is scheduled for preem at Lyceum Theatre here March 5, under the Peter Bridge banner. Cast is headed by Harry Andrews, John Laurie, Sian Phillips and Anthony Oliver.

Play later will visit Newcastle-on-Tyne, Manchester, and Birmingham, Eng., on tuneup pre-London tour.

Fans Under Tension

Berlin, Jan. 30.

Within the past five months, two cinemas have closed their doors in W-Berlin—mainly (but perhaps not only) a consequence of the "Wall of Shame" costing considerable audience (East Berliners) loss. Nevertheless, a number of special houses still fare well, notably arties and houses which dedicate themselves to old films.

The Filmtheater am Steinplatz and the little Capitol in the Dahlem district, two art theatres which change their program daily, have, to cite two examples, a steady flow of customers who have a soft spot for oldies, the good ones, of course. Berliner Film-Club 1949, the only big film club that still exists in W-Berlin, is drawing an increased crowd to its showings. Headed by Erich Koenig, it unreels old talkies and occasional silents.

ITC TV Record In Hong Kong

London.

Editor, VARIETY:

I read with interest your article entitled "TV in Hong Kong In Upward Swing, '61 Turning Point" in your 56th Anniversary Edition. In the article you say NBC, Warner Bros., CBS, Screen Gems, ABC and Granada are supplying films to Rediffusion but I see no mention of this company's name. I would like to point out that Incorporated Television Co. (ITC) has been supplying film series to Hong Kong since the early days of 1958. We have sold a total of 51 series which represents a total of 1,880 episodes. Therefore, with a record such as this I cannot understand how Incorporated Television Co. was not included in the names of distributors doing business with Rediffusion (Hong Kong) Ltd.

The article also states that certain programmes had been "dropped," naming "The Count of Monte Cristo," "Lassie" and "Robin Hood," which happen to be I.T.C. series. I would like to point out that the "Count of Monte Cristo" series, which consists of 39 episodes, was purchased by Rediffusion (Hong Kong) Ltd., in 1958 so, in fact, it was shown nearly four years ago; naturally this series has been "dropped" as you say.

"Lassie," which consists of 156 episodes have all been bought by Rediffusion (Hong Kong) Ltd., as early as 1958 and perhaps they are not currently being telecast. But I assure you Rediffusion have not "dropped" this series as they have 52 episodes in hand on a contract only recently concluded between us.

Regarding "Robin Hood" This series also consists of 143 episodes of which Rediffusion (Hong Kong) Ltd., have bought all of the 143 episodes and they still have 65 episodes on a current contract with us also only just concluded. So you can see that I.T.C. programmes were not "dropped."

I felt that I had to bring this to your attention as naturally I like all parties who are interested in TV programming in various parts of the world to know all the true facts.

Elkan Kaufman
Chief Executive
International Sales
ITC-Incorporated Television Co. Ltd.

WOULD DIFFERENTIATE ON WEEKEND GROSSES

Madrid, Jan. 30.

In an attempt to slow down growing distributor demands for 60, 65, 70 and 75% of exhibitor net, exhibs are seeking to draw a distinction between weekend and weekday receipts.

Recognizing public response to blockbusters and big spectacle films, exhibitors nevertheless take the position that Spaniards flock to the movies on weekends regardless of pix programmed. They therefore contend that the maximum weekend distributor net should not exceed 50% although they readily agree that films pulling them in during the week merit the high distrib percentages.

Additional Foreign News
On Page 18

Sudden Ending of Joint Columbia, Brit. Lion Control of BLC Films Major Topic in London Pix Circles

By HAROLD MYERS

London, Feb. 6.

Mex Producers Start

Two Vampire Films

Mexico City, Jan. 30.

This year's Mexican production is on a vampire and supernatural kick, with two pix before cameras, "The Saint Against Female Vampires" and "Count Frankenhause," which also has a blood sucker theme. Horror pix go over big with Mexican fans and both pictures, with shooting skeeds of three weeks, are the type of production that virtually return costs within the Republic.

El Santo (The Saint), a masked wrestler, goes into action in the first film with wrestler buddies, with the grunt and groan lads here being brave spiritual "wrestlers" who save the souls of the damned female vampires. It looks like an entire series of these vampire epics is in making if the Film Bank gives the nod.

'Sins' To Levine For U.S. Distrib

Paris, Feb. 6.

Yank film distrib Joe Levine has finally taken a French pic for U.S. depth distrib which he will give the big launching and blanket penetration he gave some Italo pix. In this case, it goes back to French cheese-cake and a franker look at sex and society. This is a sketch pic, "The Seven Capital Sins," which Levine bought from Henri Deutschmeister of Franco London Films.

Levine will dub it and give the film both saturation and arty treatment in the U.S. The French are watching this and hoping it may herald their final breakthrough in Yank marts. Locals have been pinning for years for someone who would try this.

This production combines a flock of New Wave directors and name stars in seven tales built around the capital sins. Among directors are Claude Chabrol, for avarice; Edouard Molinaro, for envy; Jean-Luc Godard, for sloth; Jacques Demy, for sensuality; and Eugene Ionesco, for anger.

Another sketch pic, "The Seven Deadly Sins," was made here some years ago and did well in Europe.

Sez Canned Horseraces May Supplant Bingo

London, Jan. 30.

Mecca Ltd. is opening its first centre for "canned horseracing" this week. It is an amusement that Mecca topper Eric Morley opines will sweep Britain even more successfully than bingo. Initial indoor racery is at York in a converted hardtop which will hold 1,600 "racegoers."

Idea is the same as used by many ocean-going liners. Films of horseraces are screened—horses are given false names—and "punters" make their bets via 30c tickets from a "totalisator." Winners are paid out immediately and, under the gaming laws here, all money taken in bets must be ploughed back into prizes. Proprietors coin in from entrance fees and refreshments.

Mecca hopes to have 50 race-halls operating within six months. Mecca is one of the biggest operators of bingo in Britain.

'Young Ones' Play on British Nat'l Circuit

London, Jan. 30.

"The Young Ones," the Warner-Pathe musical, currently on a record-breaking spree on its Associated British release, is set to play the National circuit starting March 12.

Decision to book the musical for a second circuit run was taken on the strength of its performance on pre-release engagements when it was held over as long as four weeks in many cases. Film stars Cliff Richard, Robert Morley and Carole Gray.

Sudden ending of joint Columbia-British Lion control of BLC Films, the company set up about a year ago to handle UK release of the product of both companies, has created a new major talking point along London's film row. Question being asked is: has Columbia lost its separate identity as an individual selling force in its most important overseas territory?

When BLC first started operations, the management was helmed by Kenneth Hargreaves, Col's distribution topper, and David Kingsley, managing director of British Lion Films. They shared the title of joint managing director. It was a fairly open secret along Wardour Street, however, that sooner or later Kingsley would be made BLC chairman, and the assumption was that Hargreaves would become the sole managing director.

Under the new arrangement, which takes effect from March 2, Hargreaves drops out of the picture completely, and BLC will have Victor Hoare as its sole managing director. Hoare, who is an experienced and respected top executive, apparently was regarded as an acceptable "neutral" appointment by both Columbia and British Lion. He is, however, a longtime BLC exec and until his new appointment, was top man at Lion International.

Hargreaves, who became manager of Columbia in Britain after the foldover of Rank Film Distributors of America, had a three-year contract which was expiring in June. He has apparently agreed that the contract should be terminated by March 2.

The changes at BLC were, it is understood, made and approved by the "international" division of Columbia in N.Y. They follow other changes in Col's top brass in various major territories, including the Far East, Latin America and the Continent of Europe. On this side, it must be assumed that the sudden switch was attributable to the fact that Hargreaves was not acceptable to British Lion executives although the reasons can only be a matter of conjecture.

Hargreaves has always been held in high esteem by Columbia producers. It has become known that some of the top filmmakers for the company in Britain, have made strong representations to the N.Y. brass on the matter. Only recently, Carl Foreman (who is now in New York), told VARIETY that the success of his "Guns of Navarone" was attributable in large measure to the highly successful selling campaign that he (Hargreaves) had initiated.

M. Rothman, who was due in London last week, has postponed his arrival indefinitely.

Major Expansion For Rank Overseas Distrib; Handle Other Cos. Pix

London, Jan. 30.

A major expansion in Rank Overseas film distribution activity is reported by the London headquarters. Apart from its own and other British product, the organization is currently releasing in various parts of the world more than 75 films that originated in other territories.

One little known feature is the fact that Rank Overseas is now releasing 30 French pix in Canada, five each in Germany and Malaysia, six in Siam, and four in South American territories. Also high on the distribution sked is product from Italy, Germany and Sweden, closely followed by films from Poland, Mexico, India and Spain. Additionally, Rank Overseas is releasing "Saturday Night and Sunday Morning" throughout Latin America. Recently it closed a deal with Samuel Bronston for distribution rights to "55 Days to Peking" in the Far East, excepting Japan, and throughout most of Western Europe. ROFD also handles the Disney output in many Overseas territories.

HE USED MOST MEN

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presents

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GERALDINE PAGE

Based on the Play
by **TENNESSEE WILLIAMS**

**SWEET
BIRD
OF**



CO-STARRING

SHIRLEY KNIGHT

WRITTEN FOR THE SCREEN
AND DIRECTED BY

LOVE LIKE USE MONEY



HERE HE
IS RIGHT UP
ON TOP OF THE
GAUDY WORLD
HE SWORE HED
CONQUER. HE'S
GOT A MOVIE
CONTRACT IN HIS
POCKET, A FISH-
TAILED CONVERTIBLE
IN THE HOTEL GARAGE
AND A DAME IN
HIS ROOM PAYIN'
FOR THE DRINKS
HE'S CHANCE WAYNE
WHO USES LOVE
LIKE MOST MEN
USE MONEY!

YOUTH

Provocative Adult
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ED BEGLEY RIP TORN

in CINEMASCOPE and METROCOLOR **MCM**

RICHARD BROOKS
writer-director of 'CAT ON A HOT TIN ROOF'

PRODUCED BY **PANDRO S. BERMAN**
producer of 'BUTTERFIELD 8'

Barcelona's Opera Entirely 'Private'; Present 55-Performance Season

Barcelona, Jan. 30. In a country of controlled economy and state subsidies, the citizens of Barcelona have made opera a tradition and have supported it without state aid or government intervention in the lavish programming style to which it has been accustomed for over 100 years. (There is no opera, be it noted, in Madrid!)

The Gran Teatro del Liceo is one of the world's four largest opera salons measuring 90 feet in width, 107 feet in length and 64 feet in height, with a seating capacity of 3,000 that tops La Scala and the Opera de Paris. The stage is 109 feet wide and 52 feet from prompter to rear wall.

Gran Teatro del Liceo is owned and operated by a private non-profit society restricted to 1,000 members and shareholders—representing cream off the top of Barcelona's banking, industrial, commercial and social circles. Membership of 1,000 never varies and has rarely left possession of Barcelona's oldest families since the society's birth 113 years ago.

Responsibility for management is left to an impresario who governs as he would any lyric or legit institution—with one major drawback. The impresario, a member in good standing of the opera society, starts each season with a colored house plan ear-marking 1,000 choice loges and orchestra seats that are automatically reserved for members of the society and unavailable at the box-office.

Jose Arquer, who wrestled valiantly for 12 years to keep opera ledgers in the black—and successfully so—found it could only be done at the risk of sapping one's health. He turned over the reins last season to a sturdy Catalan successor, legalite Juan Pamiás—Arquer's Man Friday for almost a decade.

The opera impresario in Barcelona had three problems: one to get approval from the ruling seven-man board for the familiar lyric reprises and innovations (at least one premiere per season is the rule); two, to raise sufficient funds from society membership to meet the budget for a three-month season (last year's contribution came to \$1,000 per member); three, to get the public queuing up for the remaining 2,000 non-selective seats at each performance.

Sidestreet Scalping. During his long tenure, Arquer could contend with the first two but was often hard pressed to bring maximum returns at his own ticket windows—for a very good reason. The strain of Phoenician blood in Catalan arteries has generated over the centuries a commercial instinct often manifested even in the world of art and culture. Many of the 1,000 permanent seat-holders have for over a siecle added peseta earnings through the sale of their unused billets in side streets adjacent to the opera. One of these ticket agencies on Calle Balmes has become an institution in its own right—offering far better tiers for public sale than the impresario himself ever had at his disposal.

A few cases have been known of members trading off their season stubs for the tidy sum of \$2,500 equivalent and up.

Whether Pamiás will risk changing opera-attendance habits is still in doubt. The inbred club spirit among the permanent seat-holding elite has led to a kind of lax informality. Late entrances, are notoriously frequent. The two-way traffic to and from the private bar in the Liceo clubhouse during performances has often been severely commented upon without result. Opera society members are operationally hep but they seem equally fond of chit-chat and social exposure (gowns and gems) each of the many white-tie galas affords.

Italian opera generally accounts for half the season. Here again the reason is simple and logical—entirely aside from the artistic merits involved. The Italian government wisely subsidizes its opera tradition in other lands. Any Catalan impresario would be out of character if he failed to take full programming advantage of Italy's liberal lyric handout.

Italian Opera Debutants. This year the vocal delegation from Italy is headed by Renata

Scotto, Giuseppe de Stefano and Franco Cordelli. Joan Sutherland from Britain and others from Germany and Austria will match voices during the 55 performances scheduled this year—which include 18 matinees.

Operas making their bow in Spain this season include "Byron's Love Letter" by Bandfield, "Ara-bella" by Strauss, and Menotti's "Amahl and the Night Visitors." Opera buffs will again find a sampling from lyric schools of many lands listening to Mozart, Donizetti, Weber, Gounod, Rossini, Verdi, Leoncavallo, Mascagni, Puccini, Wagner, Moussorgsky and Borodin.

The thrill of the year for Juan Pamiás was the world premiere on Nov. 24 of Manuel de Falla's "Atlantide." The posthumous master-work of the Catalan composer had been the subject of controversy between Italy and Spain to decide whether the global bow-in would take place at La Scala or Barcelona's Gran Liceo.

According to Pamiás, Falla favored Barcelona. However, Italy's Casa Ricordi acquired music rights after Falla's death and planned a La Scala "first." Friendly negotiations, including diplomatic demarches by Spain's Minister of National Education, produced a compromise giving Barcelona the right to its world premiere in an oratorio version while La Scala first stages the work in opera form.

Some idea of the scope involved, Pamiás told VARIETY can be gleaned from statistics. In addition to 110 musicians, the "Atlantide" score called for 50 band musicians, a fixed chorus of 150, a moped choir of 50 voices and 20 soloists. "Atlantide" solo roles were sung by a group of outstanding international talent with Victoria de los Angeles taking the spotlight for a reported fee of \$4,000.

An inter-Governmental commission was named by Spain's Council of Ministers to supervise plans and preparations of the "Atlantide" preem—probably the most brilliant musical event ever witnessed at the Teatro Gran Liceo or, for that matter, in Spain.

Festival of Perth Has Old Vic, Vivien Leigh

Melbourne, Jan. 30. The finish of Vivien Leigh and the Old Vic Company's Aussie tour and the first of a series of dramatic recitals to be given Down Under by Dame Sybil Thorne and Sir Lewis Casson are some of the draws in the current Festival of Perth, now in progress and to continue until Feb. 17. Over-shadowed by the worldwide publicity focussed on the upcoming Adelaide Festival of Arts in March, Perth is quietly celebrating its 10th festival.

Besides the above there will be outdoor productions of "Under Milk Wood" and "Murder in the Cathedral," staged by Raymond Westwell who used to act at Stratford-On-Avon. Robert Helpmann staged the three Old Vic productions—"Duel of Angels," "Twelfth Night" and "Lady of the Camelias."

Echo of Last Year's Anti-German Tone

Valladolid's Film Week Subs 'Moral' For 'Human' In Its Designation

Madrid, Feb. 6. Valladolid's Film Week has significantly changed its name from "International Film Week of Religious and Human Values" to "International Film Week of Religious and Moral Values."

According to information available in Madrid, it is more of a change than meets the eye. Last year's fest, with its predominant anti-German note and paucity of religious films, was sharply criticized both in Madrid and Valladolid. The almost imperceptible change in festival name for the upcoming post-Easter film gathering

Tel Aviv Cohen Asked Presley Name—No More

Tel Aviv, Feb. 6. It is hard to decide whether it is a sign of decline in Elvis Presley's popularity or only a question of personal disenchantment, but Ephraim Cohen is Ephraim Cohen again.

Two years ago, at the culmination of the Presley-craze, a Tel Aviv youngster appeared at the Ministry of the Interior office and announced that he wanted to change his name from Ephraim Cohen to Elvis Presley. In explaining the "reason of change," he wrote: "I admire Elvis Presley and I want to become a film star like him."

In the two years since he changed his name, Elvis Presley II has written several letters to his namesake in the U. S. without any reply. His dreams of becoming an actor didn't materialize either. So he went to the government office, and left there forever the name of Presley.

Composer Loewe in Japan Seeking Material For Possible New Legier

Tokyo, Jan. 30. Composer Frederick Loewe has reneged a bit on his disdain for research by visiting Japan. Loewe is here absorbing what he calls "the smells of Japan" for a possible stage production with this setting. Although his string of minted successes have been set in London of 1912 ("My Fair Lady"), France of the last century ("Gigi"), medieval England ("Camelot"), Scotland ("Brigadoon") and the American West ("Paint Your Wagon"), this marks the first time the Viennese-born composer is attempting to absorb something of a location.

Traveling with Burgess Meredith, who would direct and perhaps co-produce his Nipponese project, Loewe keeps its details wrapped in secrecy. He admitted that he had acquired the rights to "a certain project dealing with Japan" and that the orchestration would include 40% Japanese instruments. He was elusive when asked about a lyricist.

"I always had a kind of great smell for the Orient," Loewe continued. "I have a feeling for the enchantment which is Japan. This has never been expressed on the musical stage. Certainly 'Madame Butterfly' is as Japanese as you are."

Drawing on his own experience, Loewe noted, "I knew only one Scotch song before I did 'Brigadoon' and I had never been to Scotland or England. Now the score is completely accepted by the Scots."

Declaring that he gave no thought to the warm commercial climate for Oriental subjects, Loewe cited, "I never think of any thing being timely because, if I may say so, the timeliness or the importance of speaking English properly—which is the theme of 'My Fair Lady'—hardly seems something to get excited about."

Loewe, 60, gave indications after "Camelot" that he might not compose again. He has apparently changed his mind.

Gibraltar As A Gambling & Illicit Fun Haven Upsets Catholic Spain

Aussie Censor Bans

3 Continental Pix

Sydney, Jan. 30. Colin Campbell, Aussie censor, has refused to greenlight three Continental pix, "Les Liaisons" (Indie), "L'Eau a la Bouche" (Blake) and "Breathless" (Kapferer).

Former two will be returned to their producers. Understood that Robert Kapferer will take legal action here against the "Breathless" ban. Kapferer has refused to agree to a clip of around 1,800 feet from the pic.

WIESBADEN STUDIOS

90% CAPACITY IN '61

Wiesbaden, Jan. 30. The film studios of the Taunus Film Company here were sold out to 90% of capacity during 1961, a happy fact which puts the books well in the black. Three full-length feature pix were made at the production center, one directed by American Robert Siodmak, another by Frenchman Julien Duvivier, five major tele films, eight live tv shows, five variety shows, and about 300 films for tele commercials, short films and spots brought the studio up to nearly full-time capacity.

Thus, at least one of West Germany's studio production centers has managed to bridge the gap from film-making to tv shooting with financial success. Other studios have not been so fortunate, with the Goettingen Studios recently closing because of lack of work.

Mex Film Distrib Head Sees Big Year in U.S.

Mexico City, Jan. 30. Juan Bueno, heading up the Aztec Films distributorship in the U.S., confidently predicts that this will be one of the best years for Mexican pictures north of the border. Here to confer with Cimex and other government officials, Bueno said that the sale of Mexican product has been moving well in areas with large Spanish language populations such as Los Angeles, El Paso, San Antonio, Chicago and New York. Intensified exploitation plans for this phase are in the works.

But apart from the Spanish language market, Bueno said there will be a major push for release in arty houses of special pictures with subtitles. Also, Mexico is seriously considering dubbing more of its better product for general release over major circuits, and in this way winning a much broader public for Mexican pictures.

'Buta to Gunkan' Cops Tokyo Writers' Prize

Tokyo, Jan. 30. The Nikkatsu film, "Buta to Gunkan" (Hogs and Warships), won the Blue Ribbon Award of the Tokyo Motion Picture Writers Club as the best Japanese film of 1961. Toho's Toshiro Mifune and Daiji's Ayako Wakao took accolades for best actor and actress respectively in the annual critics' voting. Singer-actress Hibari Misora was given a public popularity award in recognition of her stardom over the last 10 years. Tagged best director was Toei's Daisuke Ito.

The club also named its 10 best foreign films. In order of rating, these were "Two Women" (M-G), "West Side Story" (UA), "Woman With a Suitcase" (Italy), "Le Voyage en Balloon" (France), "Splendor in Grass" (WB), "Kapo" (Italy), "Saturday Night, Sunday Morning" (England), "Guns of Navarone" (Col.), "Le Passage de Rhein" (France) and "Era Notte a Roma" (Italy).

German-Italo Pic for H. K.

Hong Kong, Jan. 30. "Harbor of Temptation," a German-Italian production, will be shot entirely in Hong Kong, German producer Wolf C. Hartwig has revealed here. The stars, Marian Koch, Horst Frank, Dominic Boschero, Giuseppe Tamblerlain and American actor Brad Harris already have arrived here.

Madrid, Feb. 6. The threat to Spain of having Gibraltar, always a sensitive name here, become a Mediterranean Las Vegas was raised in all its implications by one of Spain's leading newspapers.

Citing reports that British finance was actively at work to turn The Rock into a "paradise for lovers," with all attendant pleasures and temptations, Spain's leading Catholic newspaper, Ya, urged government authorities to prepare for measures blocking access, if necessary, to this Commonwealth stronghold if reported Gibraltar plans materialized.

Charging that Gibraltar has taken over from Tangier as a haven for everything illicit, the newspaper called for concerted foresight in forestalling Gib's rise as a profit-making kingdom of gambling and vice. While the Ya editorial did not propose hamstringing tourists in Spain from crossing the Gibraltar seaway, it did demand that government authorities flatly prohibit frontier-crossing facilities to Spanish citizens susceptible of leaving their hard-earned pesetas at Gibraltar gambling tables or succumbing to the dens of vice a "lovers' paradise" inevitably brings in its wake.

INDIAN UNKNOWN SET FOR GANDHI FILM ROLE

New Delhi, Jan. 30. J. S. Casshyap, relatively unknown and an ex-school principal in Allahabad (now a Hindi-language film actor), will portray the late Mohandas K. Gandhi in producer-director Mark Robson's \$3,000,000 production, "Nine Hours to Rama." It will be location-lensed in New Delhi and elsewhere in India. Big secrecy has been built about the theme and the identity of the actor who would play Mahatma Gandhi.

But Random House, which is soon to publish the Stanley Wolpert first novel on which the pic is based, had no such inhibitions since its publicity noted that the book would be about the nine hours leading up to the mahatma's assassination.

Swiss Protest Against Torriano Russo Tour

Frankfurt, Jan. 30. Italian singer Vico Torriano, one of the leading stars of the West German film and record industry, was the objects of a demonstration in the Swiss village of Aarau because of his upcoming Russian tour. The villagers demonstrated in front of the concert hall where he was singing, carrying banners, "This is Not Moscow, Comrade Vico!" and handing out brochures protesting that the popular record star should not make a concert tour in Russia in view of the Berlin crisis.

Torriano countered that he is going to Russia as an artist and not as a Communist. However, when the demonstrators continued, Torriano allegedly grabbed a pamphlet from the hand of one youth and boxed his ears. The concert ran quietly, and without any protests or disturbances.

Cinema Bingo Latest Craze in Scotland

Dundee, Scotland, Jan. 30. Cine-bingo is the latest form of show biz here, with bingo taking the place of the second feature film two or three days per week. Payees first see a feature pic, then get down to contesting for money prizes in bingo games. Once the bingo is over, the feature film is screened again.

The new entertainment format is being operated in the Regal, Plaza and Broadway cinemas, all controlled by the J. B. Milne circuit. Normal cinema scale applies. It is also being promoted at Larch, Strirlingshire, by George Gilchrist, leading indie exhibitor and a former chairman of the Scotland branch of the Cinematograph Exhibitors Assn. One reason for the experiment, according to a cinema circuit spokesman, is that the demand for bingo has not been as strong as was at first expected.

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Flower Drum Song' January Leader; 'West Side Story' Follows; 'Pocketful' & 'Babes' Rate 3, 4

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this month's reprise does not pretend to express total rentals.

Despite the coldest January weather in years and (outside New York) some of the heaviest snowfall, first-run business climbed in a spirited manner last month in most key cities covered by VARIETY. With the year-end holiday trade helping, grosses soared to nearly \$4,000,000 for the first four strongest pictures. Main strength came from new product, only a scattered few films being oldies from the previous month or earlier.

"Flower Drum Song" (U), which had climbed to first place the final week in December, easily copped No. 1 spot for January, with some \$1,300,000 total gross. The musical opus, taken from the Broadway show of the same name, never dipped below second in weekly ratings and was first nearly every week. Amazing thing was that "Song" continued stoutly in numerous keys even in fifth and sixth stanzas.

"West Side Story" (UA), which was second in December, wound up in second spot last month although only playing in four or five

belt, indicates high potential. Foreign film was close to the house high at an arty theatre and is giving the DeMille on Broadway a sock opening stanza. "Singer, Not Song" (WB), also new, was mild in Washington but trim in Louisville. "Judgment at Nuremberg" (UA), another newcomer, still is smash on longruns in N.Y. and L.A.

"Too Late Blues" (Par), okay in Boston and good in Omaha, was rated slow in Providence. Another newcomer, "Happy Thieves" (UA), so far has been very spotty. Much in the same category is "George Raft Story" (AA) although big in some locations.

"La Belle Americaine" (Cont), great on initial extended-run in N.Y., is doing okay on other openers. "Two Women" (Indie) continued to rack up sizeable biz in arty houses. Same applies to "Purple Noon" (Times), just getting started.

"Rocco and Brothers" (Astor) chipped in with some sharp to big grosses in arty locations. "Journey to 7th Planet" (AI) did well in Omaha. "Lover Come Back" (U), which is due into N.Y. Music Hall next, continues smash in L.A. on extended-run.

Cobb's Georgia Ozoner

Atlanta, Feb. 6. R. C. Cobb of Fayette, Ala., will start work soon on a new drive-in theatre to be located on Jonesboro Road, near Fulton-Clayton County lines. Opening is scheduled for early April.

Cobb operates drive-ins in Huntsville, Anniston, Tuscaloosa, Oneonta, Fayette and Sulligent, all in Alabama. The drive-in here will be his first venture in the theatre field in Georgia.

Cobb, recitent about theatre's dimensions, did say it would be the largest in the Atlanta area with a number of new architectural features not ordinarily found in outdoor playhouses.

SHEA'S ELMWOOD CLOSES

May Reopen — Still Owned By Ullman Estate

Buffalo, Feb. 6. Shea's Elmwood (Loew's) west side nabe, has closed after over 50 years of continuous operation. Rumors situation may be reopened shortly by a local operator.

House was originally built by Frederick Ullman, father of the late Frederick Ullman Jr., RKO producer and is still owned by the Ullman Estate.

'OLD DARK HOUSE' SET FOR CASTLE IN ENGLAND

Hollywood, Feb. 6. William Castle has completed arrangements for filming "The Old Dark House," which he has owned for some time, in association with Hammer Productions Ltd., headed by James Carreras in England. Pic will get under way in May. Columbia will release it.

Producer-director takes off for the Continent Jan. 19 for a tour of Italy, Holland, France and W. Germany in connection with several of his releases, following which he will visit London for production confab with Carreras on "House" novel by J. B. Priestley.

Castle just wound "Zotz" at Col.

Stemler Houses Re-Seat

Atlanta, Feb. 6. Georgia Theatre Co. has completed renovation and refurbishing of a pair of its Atlanta theatres, 1,100-seat Gordon and 650-seat Plaza.

Gordon was beautified with new wall drapes, new stage treatment, new auditorium decorations from floor to ceiling and new spacing of seats with 40 inches between form-back-to-back. New lobby decorations were included.

John Stemler, newly elected president of Theatre Owners of America, is president of Georgia Theatre Co., which owns and operates some 40 theatres in Georgia, 17 of them drive-ins.

E. E. Whitaker, is chain's vice president and operations manager.

National Boxoffice Survey

Biz Sturdy; 'One, Two' Again No. 1; 'Majority' 2d, 'Cid' 3d, 'Night' 4th, 'Song' 5th

January's Golden 12

1. "Flower Drum Song" (U).
2. "West Side Story" (UA).
3. "Pocketful Miracles" (UA).
4. "Babes in Toyland" (BV).
5. "King of Kings" (M-G).
6. "One, Two, Three" (UA).
7. "El Cid" (AA).
8. "Roman Spring" (WB).
9. "2d Time Around" (20th).
10. "Bachelor Flat" (20th).
11. "Innocents" (20th).
12. "La Dolce Vita" (Astor)

keys much of January. "Pocketful of Miracles," also from United Artists, copied third place although a bit uneven early in the month.

"Babes in Toyland" (BV) finished fourth although quite strong early in the month. Pic began to slip almost as soon as the youngsters returned to school after the holidays. However, it had run up a mighty coin total the first week in January. "King of Kings" (M-G), which was champ in December, took fifth place.

"One, Two, Three" (UA) captured sixth position, and likely will be heard from additionally since it pushed to No. 1 spot the final week in January. "El Cid" (AA) wound up seventh, not proving as strong on hardticket in some keys as had been expected.

"Roman Spring" (WB) copped eighth money, never rising higher than seventh place in weekly ratings. "Second Time Around" (20th) finished ninth, the position it held most of time in weekly surveys. "Bachelor Flat," from the same company, won 10th place by dint of its firm showings two weeks in a row. It was in circulation only three sessions.

"Innocents," also from 20th-Fox, wound up 11th. "La Dolce Vita" (Astor) rounds out the Top 12. It was 10th in December.

"Sail Crooked Ship" (Col), "Er-Rand Boy" (Par), which was ninth in December; "Twist Around Clock" (Col) and "Summer and Smoke" (Par) were the runner-up pic.

Several films, launched late in the month, show real potential. "Tender Is Night" (20th) showed enough the first week out in distribution to take fourth place in the final week of January. "Sail a Crooked Ship" (Col) hints future profitable playdates. It finished 10th and 11th two different weeks in January. "Majority of One" (WB) is rated solid on its engagements in N.Y. at Music Hall and in L.A.

"View From Bridge" (Cont), with two playdates in N.Y. under its

Circulation of some fresh strong screen fare, and more moderate winter weather both are contributing to a better tone at firstruns in key cities covered by VARIETY this stanza. Several midwest keys such as Chicago, St. Louis and Kansas City immediately reflected the more normal winter climate by pushing ahead even with comparatively mild product.

"One, Two, Three" (UA), which climbed into first place last week, again is finishing No. 1 in the current stanza by a healthy margin. "Majority of One" (WB), out for first time to any extent, will take over second spot.

"El Cid" (AA) is moving up to third position as compared with fifth last week. "Tender Is Night" (20th), fourth last stanza, again is copying fourth position. "Flower Drum Song" (U) is managing to land in fifth spot although playing sixth and seventh weeks in many keys.

"West Side Story" (UA) is finishing sixth although still playing in only six cities. "King of Kings" (M-G) is managing to wind up seventh.

"Bachelor Flat" (20th) eighth a week ago, is capturing the same place this session. "Innocents," also from 20th-Fox, is copping ninth place. It was seventh a week ago. "Sail a Crooked Ship" (Col) rounds out the top 10. It was 11th last stanza.

"Roman Spring" (WB), ninth last week; "Pocketful of Miracles" (UA), which was 10th a week ago; and "The Mark" (Cont) are the runner-up films.

"Light in the Piazza" (M-G) shapes as a likely newcomer, being torrid in Chi and socko in Frisco. "Journey to Seventh Planet" (AI), also new, looms big in Seattle.

"View From Bridge" (Cont) is shaping as a potentially smash grosser, based on its showings in

three key cities. It is continuing great in two houses in N.Y., including the Broadway DeMille, is boffo in Washington and great in Philly. "Two Little Bears" (BV) is rated modest in K.C.

"Too Late Blues" (Par), a comparatively new entry, shapes good in Detroit. "Murder She Said" (M-G), still socko in N.Y., is nice in Balto, brisk in Chi and fair in Minneapolis.

"Second Time Around" (20th), modest in Chi, looks mild in Denver and Indianapolis. "La Dolce Vita" (Astor), socko in N.Y., looks okay in Portland and sweet in L.A.

"Call Me Genius" (Cont), fine in Boston, shapes big in St. Louis. "La Belle Americaine," from same distrib, looks hot in Boston, and boffo in N.Y.

(Complete Boxoffice Reports on Pages 8-9-10)

Tony Leader to London

Hollywood, Feb. 6. Tony Leader, film-tv producer, leaves for London this week to set up shop for the production of two feature pictures and a tv series under the banner of his own company, March Productions. First to go will be "The Prisoners of Combine D," based on Len Giovannini's prize-winning novel. This will be followed by Ken Crossen's "The Burned Man," also for theatrical release.

He will activate his tv production with the biblical story, "The Fabulous Stranger," based on the life of Joseph and written by Terence Maples and Joseph Gaer. Leader was a producer at Columbia and U-I before moving into tv to direct, among others, "Playhouse 90," "Rawhide" and "Twilight Zone." He also had an extensive career in network radio.

Does Your Art Fit Your Product?

"There are two kinds of film ads—the kind that are intended to sell the picture no matter what the reviews are, and the kind which make a picture entirely dependent on good reviews." Thus reasoned a top ad-pub exec last week in New York in detailing a quiet but quite serious hassle he's been having with one of his company's indie producers. At issue is a campaign on a currently shooting film.

According to the exec, the producer is plumping for an ad campaign on his film, a \$3,000,000 production, which would be classy and suitable for an art import which must have good reviews to fare well in this market anyway. The producer's approach is sparse and stylish in design, totally ignoring the elements in the picture which can put it over in a mass market which might not give a hoot about the film's socio-political overtones.

The exec, on the other hand, would prefer a more sweeping type of ad campaign which would play up the sex, passion and intrigue of the story. "If the picture gets great reviews, we'll get the class audience no matter what kind of campaign we have," he said, adding that the same is not necessarily true, if it gets great reviews and is ad-aimed over the heads of the masses.

The history of the producer's most recent pix serves to worry the exec, since the pix all succeeded in doing extremely well "in spite of poor criticisms." And because of his previous b.o. successes, the producer now has the right of final say-so on all ad-pud on his pictures.

The exec concluded the discussion by shrugging: "If the new film is a success, (the producer) will get all the credit. And if it's a flop, we'll be blamed. It's a 'heads-he-wins, tails-I-lose' situation."

Palm Springs Hosp

Continued from page 2

themselves, were working at the Chi Chi Starlite room about a mile to the east of the Mediterranean Room of the Riviera where the benefit was being staged. They had to hot foot between early and late shows at the Chi Chi and find places for their wives, which isn't easy because the town is jammed with golfers—and one of them is named Ike.

The Mediterranean room of the Riviera seats about 750, but the walls were pushed out in the back and 800 were packed in. It was like a subway rush hour but with dinner jackets. The drinks were on the house. Not just drinks. Bottles. Scotch, Bourbon, Seven Up, choice wines were on each table—a sort of self-help styled bender.

Les Brown tried to play through the early courses, but even a predicted end of the world couldn't be heard through all that chatter. Bob Hope opened by saying he had played many places but this was the first time he performed in a crowded bus station.

He introduced Phil Harris who came up from the audience, glass in hand, told a blue joke, then one about "Rocky Nelson." After that he went into the old and welcome routine of what he liked about the South.

Hope then introduced the Crosby Bros. "Of the trust fund of the same name." They gave out with "Dinah" and "Walk It On," before running off to the Chi Chi.

Kay Starr, who always gives her best at these bennys, didn't hold back this time either. She has a clothes designer who would stop a traffic signal and she was not let down. The last time she had a frock that followed the lines of an atomic mushroom. This time it was a lampshade. She ended by looking up and down that lonely road before she traveled on.

Hope then introduced Perlberg who apologized for the seating arrangements but explained after all it was a charity affair and "if you have charity in your heart no explanation is necessary and if you don't no explanation will suffice." He then announced the ticket sale had grossed \$80,000. Before he got off stage he had pledged that ran it beyond \$150,000 and before the night ran into the gold of the day the Thunderbird crowd had pledged a quarter of a million and the Tamerisk bunch matched it. He has yet to hear from the El Dorado, Ike's golf club. Hope said Ike could not come because the Defense Dept. had not cleared his speech.

He then introduced Frank Sinatra and Dean Martin as the Hallroom Boys and let them make a shambles of the show. They turned it into a midnight frolic, singing alternately as if in a duel, except that Dino had so much wino he couldn't remember the words. They came out at the same time for a finish, however, and hit a flawless harmonious barbershop note on "The Whole World Smiles With You."

Hope thought with his marriage coming up Sinatra—called by Martin "the Unlucky Luciano"—was on the hospital program because he was looking to the future.

But Perlberg stole the show. He put it on. He raised the money. And money was the main object.

Won't Show Its Bids To Berger His New Threat

Minneapolis, Feb. 6.

Circuit owner Ben Berger says that threat of a law suit hasn't stopped Universal here from continuing to refuse to show him the competitive bids which it received from local exhibitors for its "Lover Come Back."

Accordingly, his attorney now is preparing a suit against the distributor and it will be filed within the next fortnight, says Berger. A court order will be asked to compel U. to reveal the bids.

"My attorney has made every effort to get Universal voluntarily to let us see the bids, but it flatly refuses to do so," asserts Berger.

When competitive bids were asked for "Lover," Berger, who wanted it for his local loop first-run Gopher, submitted one guaranteeing \$26,000 against percentage and calling for a minimum of 12 weeks playing time.

However, the picture was awarded to an opposition United Paramount local loop State theatre for undisclosed terms.

Berger couldn't be convinced that the State's bid was higher than that of his Gopher. So that when LeRoy J. Miller, U branch manager here, refused to let him see the State bid he started another of his many fights against the film companies.

The State seats 2,200 and Berger's Gopher 1,000. What Berger says he wishes to learn is if this influenced U award or if the distributor played favorites because it's friendlier with the big UP circuit than with him.

Also, Berger has announced he'll do all within his power to knock out competitive bidding for films the way it's conducted here where the bids are not opened in front of the competing exhibitors and are kept completely secret by the film companies. He says he'll try to get the federal government to halt this sales method.

Syfy's 1,502-Car Ozoner

San Francisco, Feb. 6.

Circuit owner Raymond J. Syfy is constructing another drive-in, the Moffett, at Mountain View, with a 1,502-car capacity.

Chain now consists of 12 theatres, mostly ozoners, in California and Nevada.

Ex-Ed Manages Crest

Denver, Feb. 6.

Neil Ross, former newspaper editor has been made manager of Wolfberg Theatres' new Crest Theatre, which opened recently in Denver's upper Park Hill residential section.

Formerly the Tower, the new Crest has been remodeled at an estimated cost of \$100,000, undergoing a policy change as well as name change. It is currently showing a first run film, "Pocketful of Miracles" day and date with its sister theatre, the Paramount downtown.

IT'S FAMILY TIME AT THE MOVIES AGAIN!

when

JERRY LEWIS
as "The
ERRAND BOY"

BREAKS HOLLYWOOD UP—LAUGH BY LAUGH!

A JERRY LEWIS PRODUCTION—FILMS FOR FUN!

Costarring

BRIAN DONLEVY · HOWARD McNEAR · DICK WESSON

Produced by

ERNEST D. GLUCKSMAN

Directed by

JERRY LEWIS

Written by

JERRY LEWIS and BILL RICHMOND

A PARAMOUNT
RELEASE

20th's Happy Complaint on Ballyhoo; High Tides for 'Cleopatra' and 'Longest'

The tremendous amount of production publicity being generated by both "Cleopatra" and "The Longest Day" has some 20th-Fox promotion people asking themselves happily, but also somewhat nervously, "What do we do for an encore?"

"Cleopatra," for example, has been "news" ever since the first disclosure, three years ago, that Elizabeth Taylor had signed to star in the film for a fee reported to be \$1,000,000. Subsequently further headlines were gathered when the star suffered her near fatal illness in London, when she recovered and then when she finally resumed work on the project in Rome last September.

Current production publicity on the pic is in high gear, via the news pages as well as film and fashion pages of magazines and newspapers here and abroad. (In New York alone last week, there were "Cleopatra" breaks on the ladies' pages of four newspapers—each featuring "Cleopatra" inspired hair styles. In addition, Life Magazine featured a four-page spread on the "Cleopatra look" as "inspired by a pair of charmers—Cleopatra and Elizabeth Taylor.")

News agent Darryl F. Zanuck's "Longest Day" has been almost as omnipresent, what with the all-star cast, the new "Zanuck find"—Irina Demich, and, of course, the continuing hassle about the use of U.S. troops in the picture.

While 20th ad-pub veep Charlie Einfeld can hardly be credited with having masterminded Miss Taylor's spectacular "human interest" story in London, or having created the Washington-NATO fracas about the "Longest Day" troops, under his direction the 20th boys, both here and abroad, have been seeing to it that these "acts of God" have received all the mileage possible and been neatly dovetailed with more standard publicity ruses. Payoff has been big.

It's been so big, however, that some of the publicists have been wondering how they're going to keep up the pace through that ordinarily "dry" period between end of actual production and start of theatrical release. Others figure—or at least hope—that current interest will continue to generate further interest which will make for a receptive market for the backlog of "Cleopatra" and "Day" material up through theatrical release time.

Part of the plan to keep "Cleopatra" hot in the postproduction period is to start making firm theatre dates on the Todd-AO special about the time the film winds shooting (probably the end of April). Premiere dates will be set around the world for openings in November and December, 1962. With dates set, theatres are expected to have at least six months in which to sell advance seats for the hardticket offering, thus bringing the exhibs in as partners in the longrange ballyhooing of the pic.

IT'S AD-COPY THAT KEEPS DRAWING IRE

Minneapolis, Feb. 6. Filmpage ad restrictions in the two Cowles dailies, Tribune and Star, much mooted by the local trade, do not seem to please self-appointed watchdogs either. First, a Twin Cities Parent-Teachers body asked the papers for stricter policing of filmery ads, and now the religious education board of Minneapolis' largest Congregational church, the Plymouth, has added its expression of anxiety.

Both gazettes published a letter from board chiding the carrying of "objectionable" cinema blurbs and appealing for a "family newspaper movie page." Letter did not specify lamentable ads, with the papers replied, in part, that they "try to be fair and objective" in ad acceptance, and gave assurance of a desire to be in "good taste."

Cowles' ad policies generally have long been among the most stringent in the country. Neither paper here, for example, takes liquor advertising, a prohibition, incidentally, that for many years guided the Chicago Daily News before its sale to Marshall Field Jr.

Crescent, Nashville Readies Cinerama

Nashville, Feb. 6. The Crescent Downtown Theatre has shuttered temporarily while equipment is being installed to exhibit Cinerama films. Showing of the three-dimensional motion pictures will begin with a Hollywood-type premiere Wed., Feb. 28. The first attraction will be "This Is Cinerama."

Participants in the premiere will include Gov. Buford Ellington and other State, City, County, civic and church leaders, per James Zimmerman, Nashville manager for Martin Theatres.

Zimmerman pointed out—at cocktail party for press, et al.—that his firm is spending more than \$125,000 to install the triple projector, a 70-foot curved screen and realign the seating arrangement. The theatre will then have seating capacity of 784—approximately 100, less than currently.

Zimmerman said that there will be 10 performances weekly at the Crescent—every night and Wednesday, Saturday and Sunday matinees.

The 70mm equipment at the Crescent will be moved to the Paramount Theatre (also part of Martin system) where first-run films are shown.

Other bookings for the Crescent will include the original five travel releases plus the two Metro storylines, Cineramas.

Prices for matinee, \$1.25, \$1.75 for night showings.

More Re Academy 'Campaign'

By THOMAS M. PRYOR

Hollywood, Feb. 6. "Why didn't you mention that Montgomery Clift and Judy Garland, although listed as stars, were entered in the supporting player category for 'Judgment at Nuremberg' by producer Stanley Kramer for Academy Award nominations?" a reader queries. "Is there any difference between their cases and Warner Bros. putting in Warren Beatty for supporting performances in 'Splendor in the Grass' and 'The Roman Spring of Mrs. Stone'?"

This observer believes there is a world of difference. There is absolutely no question that Clift and Miss Garland performed subsidiary, or supporting, roles. And there is no question that Beatty was a central character in both pictures and played leading roles.

The question of billing—whether star or costar rating in terms of screen credit—is not really the issue. In mentioning briefly the situation in these pages on Jan. 26 the point was made that the "Academy" is leaving itself open to justifiable criticism in permitting producers to downgrade performers from lead to supporting roles simply to give them a better chance to qualify for nominations. *** That's unfair to actors who actually played supporting roles and it's unworthy of the Academy.

It would be just as inequitable, however, on the basis of billing to bar Miss Garland and Montgomery, for instance, from asking for consideration in the supporting performance classification. Indeed, they should be roundly applauded for having agreed to perform such small, yet dramatically important, parts. An actor should never have to feel embarrassed by the amount of his screen footage; and motion pictures will be the richer the sooner this Hollywood yardstick of professional importance is tossed into the garbage can.

Several actors, including Tony Curtis and Beatty himself, believe the Academy should do something to establish a clear line of demarcation between those who play leading and supporting roles. Beatty frankly admitted being embarrassed that he has been placed in competition for a nomination with colleagues who have in truth performed supporting roles. "Don't misunderstand me," Beatty explained, "I would feel honored to receive, if I were lucky

House Named for Danz Who Died in October

Seattle, Feb. 6. An investment of \$750,000 in a new hardtop theatre, seating 1,500, the first to be built in this state in five years, makes news here. It's the John Danz Theatre, in Bellevue, across the floating bridge (Lake Washington) from Seattle, just formally dedicated in that growing suburb.

Drawing area has 75,000 population and will have 150,000 in 10 years was the optimistic estimate given to VARIETY by Fred Danz, head of Sterling Theatres. He made the sole dedicatory speech, giving due credit to his father, the late John Danz, who died Oct. 27, for his faith in the industry. Dad founded operation 40 years ago.

Since founder's death the family decided to name the theatre in tribute. Structure is stadium type, with the lobby alongside. There is massive parking for customers. Incidentally the last theatre built in the northwest was also by the Danz chain; the Lewis & Clark, 10 miles south of Seattle on Highway 99. This is also a modern "spread." Each has aspects of a larger amusement center, with adjacent bowling alley.

Lucian (Bumps) Sutton, for ten years manager of the Bellevue theatre (Sterling) a few blocks away from the new house, said Jean Chester, formerly manager of the Magnolia neighborhood (Sterling) theatre, Seattle, are co-managers. The Bellevue Theatre will continue to run as heretofore.

"Coming out" party for the dedication was comprised of leading citizens, press and public citizenry, almost filling the house.

Frank P. Rosenberg has set March 19 as starting date for "Critics' Choice," starring Bob Hope and Lucille Ball at Warner Bros.

Amusement Stock Quotations

Week Ended Tues. (6)

N. Y. Stock Exchange

1961-62	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
273 1/2	17 3/4	ABC Vending	84	20 5/8	19 5/8	20	- 3/4
61 1/8	41 3/4	Am Br-Par Th	134	47	43 1/4	47	+ 1/4
273 1/2	17 3/4	Ampex	524	20 1/8	17 3/4	19 1/4	+ 1 1/2
42 3/8	31 1/2	CBS	313	41 1/4	39 1/8	41 1/4	+ 1 1/2
35 3/8	21 3/8	Col Pix	61	29	27 3/4	28 3/8	+ 3/8
47 1/2	32	Decca	279	43 1/4	39 5/8	43 1/4	+ 1/4
46 1/2	26 5/8	Disney	83	38 3/4	37 1/4	37 1/4	+ 3/4
119 3/4	97 1/2	Eastman Kdk	306	106 3/8	102 1/2	106 3/8	+ 3 3/8
7 1/8	4 3/4	EMI	217	6	5 3/4	5 7/8	+ 3/8
17 1/2	12 1/2	Glen Alden	239	13 5/8	13	13 1/8	+ 1/8
47 1/2	15 1/8	Loew's Thea.	204	47 1/2	42 1/4	47 1/4	+ 5
83 1/4	36 3/8	MCA Inc.	38	73 1/2	71 1/2	73 1/2	+ 2 1/2
70 3/8	41 1/2	Metro GM	966	55 1/4	51 3/8	55	+ 4 3/8
41 3/8	25 3/4	NAFI Corp.	100	30 5/8	29 1/2	29 5/8	+ 3/4
9 1/8	5 1/4	Nat. Thea.	270	7 1/8	7 1/8	7 1/8	+ 5/8
26 3/4	16 3/8	Outlet	1480	23 3/4	23 1/8	23 3/4	+ 1 3/4
85 1/4	53 3/8	Paramount	65	53 3/8	52 3/4	53 3/4	+ 1 1/8
238 1/2	174 1/2	Polaroid	177	198	187 1/2	193 1/2	+ 4
65 3/8	49 1/2	RCA	566	56 1/2	54 3/8	55	- 5/8
18 3/4	10 3/4	Republic	73	11 1/8	11 1/8	11 1/8	+ 3/8
22	14 3/4	Rep., pfd.	7	16 1/4	16	16 1/8	+ 1/8
42 3/8	26 1/4	Stanley War.	100	37 3/8	36 1/4	37 1/2	+ 1 1/8
34 1/4	27 3/4	Storer	63	31 3/4	30 3/4	31 3/4	+ 1 1/8
55 1/2	29 5/8	20th-Fox	89	36 1/2	35 1/2	36 3/8	+ 1 1/8
40 3/4	29 1/2	United Artists	146	33 3/4	32 1/4	33 3/4	+ 3/8
94 1/4	52 1/4	Warner Bros.	35	82 1/2	76	80 1/2	+ 4 1/2
82 3/4	60 3/8	Zenith	757	68 1/2	66	66 3/8	+ 1 1/8

American Stock Exchange

8 1/4	4 1/4	Allied Artists	42	6 1/4	5 3/8	5 7/8	- 1/8
15 1/4	6 1/4	Bal'mnt GAC	12	7 1/4	7 1/8	7 1/4	+ 1/8
24 3/4	9 3/4	Cap. Cit. Bdc.	49	21 3/4	18 1/2	21 3/8	+ 2 1/2
22 1/2	4 5/8	Cinerama Inc.	131	17 1/4	16 1/4	16 1/4	- 1/4
16 3/8	7 3/8	Desilu Prods.	102	11 3/4	9 5/8	11 3/4	+ 1 1/4
9 5/8	4 7/8	Filmways	9	6 7/8	6 1/2	6 3/4	+ 1/4
18	11 1/2	Movielab.	6	13 1/4	13	13	+ 1/4
25 3/4	8 1/4	MPO Vid.	16	12 3/4	12 1/4	12 3/4	+ 1/2
5 3/4	1 3/4	Natl Tel'film	49	2 3/4	2 1/4	2 1/4	+ 1/8
10 1/4	3 3/4	Reeves Bdst	17	5	4 3/4	4 3/4	- 1/4
10 1/2	6	Reeves Snd.	123	6 5/8	6 3/8	6 1/4	- 1/4
27	20	Screen Gems	30	21 1/2	20 3/4	20 3/4	- 1/4
42 3/8	11 3/4	Technicolor	284	23 3/8	21 1/2	23 3/8	+ 1 1/8
31	9 3/4	Teleprompter	43	14 1/2	13 3/4	14 1/2	+ 1 1/2
6 1/4	2 3/8	Tele Indus.	28	3	2 3/4	2 3/4	+ 1/8
25 3/4	14 1/2	Trans-Lux	50	18 1/4	16 1/4	17 3/4	+ 1 1/8

* Week Ending Mon. (5).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

America Corp.	Bid	Ask	
Four Star Television	3	3 1/2	+ 1/4
Gen Aniline & FA	18 1/2	21 1/2	+ 1 1/2
General Drive-in	240	263	+ 5
Magna Pictures	123 1/2	133 1/2	
Marmedia Inc.	234	314	- 1/4
Official Films	1414	1514	- 3/4
Sterling Television	23 1/2	23 1/2	
U. A. Theatres	9	10	+ 1/4
Wometco Enterprises	25 1/2	27 3/4	+ 2 1/2
Wrather Corp.	5 1/4	6 1/4	

(Source: National Assn. of Securities Dealers Inc.)

Inside Stuff—Pictures

Maurice Goldstein, v.p. of Allied Artists, was involved in one of the larger "insider" transactions of the past week. He sold 8,000 common shares of AA, leaving him with a total of 5,100 shares.

Incidentally, so far as "insider" buys and sells are concerned, there still has been no confirmation on Nathan Cummings' transactions in Metro stock, as reported on last week in VARIETY. Cummings bought and sold and made a profit within a proscribed six-month period with the result that the profit, amounting to \$50,000, enured to MGM. The oversight was corrected but no one among the financial writers undertook to make an issue of it. And the SEC hasn't said a word about it in the official reports.

Meanwhile it's to be noted that Cummings might have done better by holding on to the stock of MGM, of which he's a director, in light of the way the price has gone up (separate story).

Legion of Decency in Manhattan points out that it has not yet "rated" the new Charles K. Feldman film, "Walk on the Wild Side," which Columbia Pictures is releasing. There are lesbian angles in the story which mostly treats of a New Orleans brothel. VARIETY reported last issue that the film would escape condemnation by the Legion on a condition. It was forecast that the Legion will give the film a 'B' rating, morally objectionable in part, and that the distributor will advertise that it's unsuitable for children.

There is no denial by the Legion that the agreement covering the picture has been negotiated.

Film and television style art thieves don't do it right, according to a Santa Fe artist, Tommy Macaione, who offered some tongue-in-cheek comments to prospective art hi-jackers in a letter to local newspaper. "Don't cut the picture canvas and don't roll the painting face out as they do in the movies and tv," he advised. Thickly-painted pictures should be rolled more widely to avoid cracking. It would be better to steal the frame and all.

"It goes without saying that these instructions are written for the sake of preserving great art," he concluded.

Arrangements have been completed in New York whereby Sidney Markley, veepee of American Broadcasting-Paramount Theatres, will become production head of America Congress of Exhibitors in the next few weeks.

As of now this is the situation: Markley hasn't resigned his AB-PT exec post. Papers for his signature were being drawn and, according to one of the prime movers in C. of E. with a large financial interest, "nothing has been signed."

To the best short film produced or co-produced with foreign film-makers on Philippine subjects to be entered in the forth-coming First National Festival of Short Films to be undertaken by the Film Society of the Philippines, a special award will be granted. Selection for this prize will be made by the newly-organized Cinema Press Council of the Philippines, members of which include columnists and editors covering the entertainment beat.

B. B. Kreisler Overseas Re N.Y. Expo Film Fest

B. B. Kreisler, president of International Film Associates, which is trying to put together an international film fair and exhibition for the 1964 New York World's Fair, left New York for Europe early this week to confer with film officials in Britain, France, Italy and Spain.

So far, the organized U.S. film industry has failed to join Kreisler's project, but he has hopes that if enough major reps of Europe's film industries endorse his plans, the American companies will come in too. The Kreisler group has until the end of March to exercise its extended option for 62,000 sq. ft. of fair space.

IT'S CAUGHT FIRE... THE TALK OF THE TRADE! A HIT BEFORE IT'S OPENED! SEE IT AND YOU'LL SEE WHY!

THE DAY THE EARTH CAUGHT FIRE

"IN THIS STARTLING BRITISH-MADE THRILLER UNIVERSAL HAS COME UP WITH WHAT MAY TURN OUT TO BE THE 'SLEEPER' OF THE YEAR...A PICTURE SO REAL, SO TOPICAL THAT IT WILL SEND SHIVERS DOWN THE SPINES OF ALL WHO SEE IT." — FILM BULLETIN ■ "A THRILLER PAR EXCELLENCE, AS STARTLING AS IT IS REALISTIC, WHICH WILL HOLD AUDIENCES SPELLBOUND FROM THE OPENING SHOT TO ITS FRIGHTENING CLIMAX." — BOX OFFICE ■ "INTRIGUING, EXCITING, OF CONSIDERABLE BOX OFFICE POWER." — MOTION PICTURE HERALD
BOOK IT NOW!!!

■ "UNUSUAL AND INTRIGUING...VIEWERS WILL BE CAUGHT UP IN THE SPONTANEOUS AND TINGLING EXCITEMENT." — MOTION PICTURE EXHIBITOR ■ "SO MUCH EXCITING EMOTIONAL IMPACT IT MAKES YOU WONDER WHERE THE NINETY MINUTES WENT TO." — HARRISON'S REPORTS ■ "ABSORBINGLY REAL AND CRACKLING WITH SUSPENSE...THE TIMELINESS OF THE THEME, THE EMOTIONAL REALITY GIVE THE PICTURE A POTENTIAL FAR BEYOND ANY OF ITS KIND." — MOTION PICTURE DAILY ■ "TENSE CRACKLING DRAMA WITH UP-TO-THE-MINUTE APPEAL...ABSORBING AND EXCITING ENTERTAINMENT." — FILM DAILY ■ "A FASCINATING YARN...AS TOPICAL AS TODAY'S HEADLINES." — VARIETY ■ "THIS FILM WILL BLAST YOU RIGHT OUT OF YOUR SEAT, AND COULD BE THE BEST THING THAT EVER HAPPENED TO YOU." — NORMAN COUSINS — SATURDAY REVIEW ■ "THE DAY THE EARTH CAUGHT FIRE' IS AN UNFORGETTABLE FILM. IT'S A GRIPPING, THOUGHT-PROVOKING EXPERIENCE WHICH SHOULD NOT BE MISSED: THIS IS MOVIE-MAKING AT ITS BEST." — BILL DAVIDSON — SATURDAY EVENING POST

PREMIERE VICTORIA, N.Y.C., MARCH



"THE DAY THE EARTH CAUGHT FIRE", starring JANE FUND, LEO MCKEN, EDWARD JUDD — produced and directed by VAL GUEST — written for the screen by WOLF MANKOWITZ and VAL GUEST — A GARY BARBER PRODUCTION — A GARY BARBER FILM — A UNIVERSAL RELEASE



International Secretariat Nearer; Dick Walsh on Delicacies Facing IATSE re 'Runaway' Prods.

By WILLIAM ORNSTEIN

Hollywood, Feb. 6. Selection of an International Secretariat to rep the World Secretariat of Entertainment Unions is expected to "be firmed up" at a special meeting in April or May in Mexico City, according to Richard F. Walsh, proxy of the International Alliance of Theatrical Stage Employees.

Committee set up at the San Jose, Costa Rica, meet last May is now preparing to make recommendations to the international groups repping various entertainment unions on candidates for the post. The basic aim of the groups is to stave off any Communist infiltration in theatrical crafts. Also to have an international spokesman to protect the interests of entertainers traveling the world over.

Referring to "runaway" production, before he returned to Gotham over the weekend, after having attended the one-day meet of labor and management on the subject, Walsh asserted: "It is a very troublesome subject." He continued, "If there's a good reason for going out of the country, we will not fight it. But if it's for cutting American union costs or some crazy reasons not explainable, that's another matter."

Walsh admitted "sometimes the stars and independent producers insist" on making features abroad for personal tax or family reasons of their own. That's where the troublesome angle arises. Various companies rate pix differently. That too can be a problem, in the opinion of IATSE.

Walsh added IA locals, Assn. of Motion Picture Producers and Independent Producers Assn. are currently trying to work out a solution.

Within next four or five weeks, general board of IA will meet for a week at which time 20 union execs may decide on successor to Carl Cooper, western international IA veepee who died last fall. Most likely seshes will be held in Boston or another New England city.

As for annual IA convention, nothing has been decided. Indications are it will be held in midwest in August.

'Paris When It Sizzles' Gives Fee-Plus-Percent. To Axelrod and Quine

Hollywood, Feb. 6. Paramount will produce, in deal closed with George Axelrod and Richard Quine, "Paris When It Sizzles," authored by Axelrod and to be directed by Quine as a William Holden-Audrey Hepburn starrer. Each will get a fee, plus piece of pic, to be released as an Axelrod-Quine production.

Pic's tag is a lyrical line from Cole Porter poptune from "Can-Can." Lensing starts in Paris in July, Par formerly paired Holden and Miss Hepburn in 1954 picture of "Sabrina Fair."

Tieup With A&P Stores

Dallas, Feb. 6. What is probably the biggest supermarket promotion ever arranged for a motion picture in this city started Monday with the announcement that the 35 A&P stores in the Dallas area would distribute more than 1,000,000 ticket coupons to customers.

The coupons, given two for each purchase of \$5 or more at an A&P store, can be exchanged at the Capri Theatre boxoffice for tickets to "This Is Cinerama." Each coupon will be worth 75 cents on a \$1.75 reserved seat ticket.

The coupon-tickets are good only for performances of the Cinerama feature on Monday, Tuesday, Wednesday and Thursday evenings at 8:30 p.m.

Edward J. Wall, ex-Paramount Pictures, and more recently manager of Dutch Village in suburban Menands, N. Y., has assumed the additional job of director of advertising and publicity for the Home Savings Bank of Albany.

Bergman's Fontanne Role In 20th's Swiss 'Visit'

Hollywood, Feb. 6. Ingrid Bergman has been signed to a two-pic pact by 20th-Fox, the first being "The Visit," Frederick Duerrenmatt's Swiss play (Alfred Lunt-Lynn Fontanne horror vehicle) which Henry T. Weinstein will produce with J. Lee Thompson directing. It's slated for a September start. Second will be "First Love," Roman Gary autobiography, to be produced next year.

The actress may appear on the However, the recent Broadway flop of the Samuel Taylor dramatization may have chilled the legit project. Miss Bergman will come to Hollywood for the initial pic.

Theatres Multiply At Wailing Wall

Minneapolis, Feb. 6. Things can't be so bad exhibitionwise as some theatreowners are prone to make out. Anyway not so far as Minneapolis, a wailing wall, is concerned.

For this city is assured of at least one new additional first-run theatre this year, a million dollar structure at that. And the Minnesota Amusement Co. (United Paramount circuit) will be increasing its local first-run operations from two to three theatres.

On March 15 when the Cinerama lease on the downtown Century theatre expires and the company departs from the Twin Cities as an exhibitor, MAC will take back this house, which it owns and which has been under lease to Cinerama for the past seven years.

Minnesota will operate the Century in the same manner in which it now operates its local loop State and Lyric—as a first-run house for topdrawer pictures—the same way as before it turned the theatre over to Cinerama.

Cinerama for this section of the country will go into the \$1,000,000 theatre which the Cooper Foundation is building and will operate in a local suburb. Plans are to have the house ready and open it with the forthcoming "How the West Was Won" (release presently scheduled for next July).

With the Century back among the loop conventional first-run houses here, there'll be no less than eight downtown and three neighborhood theatres locally bidding competitively for product. It looks like happy days ahead for the distributors in this town, industry heads point out. Incidentally, Ted Mann owns and operates four of the leading loop theatres along with one neighborhood first-run. MAC will have three and Bennie Berger one. Harold Field has two uptown first-run houses.

The Century has been rated as one of Cinerama's most successful and profitable operations anywhere. During its final year it has to depend entirely on reissues because of lack of new Cinerama releases.

WB's Rights to Own Long-Held Novel

Germany's Gloria Digs Out Old Munthe Work From WB Inventory

Hollywood, Feb. 6. Warner Bros. has acquired U.S.-Canadian distribution of filmization by German company of the Axel Munthe novel, "The Story of San Michele," published 30 years ago.

During novel's original exposure, WB acquired film rights. Last year Gloria Film of Munich approached Warners seeking property. WB gave Gloria right to shoot "Mi-

Maybe Mexico City

Hollywood, Feb. 6. Indications are International Secretariat's headquarters will be established in a southern country of the Western hemisphere. It could be Mexico City, where the next meet of entertainment union toppers will be held, shortly, or it could be San Juan, Costa Rica, where the first sesh of show biz union components first assembled.

In any event, no matter where situated, IS will be aligned with International Confederation of Free Trade unions of the World in mutual understanding to stave off infiltration of Communistic influences in labor.

Mixed Capital To Shoot Wolfe's Trotsky Novel

Hollywood, Feb. 6. Marvin Rothman, Ronnie White, International financier, and Hiss Teraoka of Honolulu, repping a Sino-Japanese investment company, have purchaser in association with Gschwister Schmid Productions of Switzerland "The Assassin," by Bernard Wolfe who recently finished writing "Playboy" for Tony Curtis' Curleigh Prods.

Wolfe received \$25,000 for his book and Charles O'Neal, who wrote the script, a like amount. Negotiations are under way for Edward Dmytryk to co-produce and direct in Spain as an American-Swiss-Spanish co-production.

"Assassin" is based on novel "The Great Prince Died" and details the killing of Leon Trotsky in Mexico, 1940.

Rothman is a former attorney experienced in European co-production deals. No casting has been set, as yet.

Michael Rolph

Continued from page 4

"Othello," and features a number of American jazz names including Dave Brubeck and Charlie Mingus. Story is set in London—for no particular reason other than convenience, says Rolph. Doesn't the yarn contradict his "indigenous theme" preoccupation? Yes, but the story and script were "too fascinating" to pass up.

In the preparation stage, he has two more—both originals, one dealing (indigenously enough) with what he said was the realest "racket" in Britain, and the other, titled "Mind Benders" and probably rolling next, of wider interest. It's tale of a U. S. professor doing experiments on human isolation that produces some remarkable brainwashing effects. Because the lead is a Yank, Rolph would like to sign an American star for the part.

Though it's the producer's initial visit here, he expected to be too busy on the promotion rounds to see much of the current Broadway legit crop. He attended "Victims" N. Y. preem Monday (5) (it's day-dating at the Forum and Murray Hill), and is slated to fly back to London tomorrow (Thurs.).

New York Sound Track

That WB \$5,500,000 recordbreaking pix deal for the "My Fair Lady" rights, which Harold Freedman (Brandt & Brandt) handled exclusively for CBS, the Gabriel Pascal estate and the G. B. Shaw estate, is being firmed with token settlement to the latter. Executors for the Irish playwright took the position that any capital gains benefits which redounded to Herman Levin (through sale of 20% of his 30% to the Food Fair supermarket people) should also redound to the dramatist.

Says Judge Samuel I. Rosenman, new 20th-Fox board chairman, "We made our plans for a South Seas vacation last fall and my wife and I are taking off per schedule next Monday (12) to Tahiti, Australia, Hong Kong and Tokyo." He doesn't go on 20th-Fox payroll until he returns and starts working.

Mae Murray, who now resides in Spain, visiting Manhattan currently to negotiate possible deal on her memoirs... Fred Hiff's employment in Paris with Darryl F. Zanuck runs at least until June. Not certain thereafter whether he stays overseas or returns to States.

While dining at the Four Seasons here a couple of weeks ago, Italo producer Carlo Ponti is reported to commented on the lengthy menu: "This could be the basis for a new Dino DeLaurentis film."

"El Cid" starts 10 more roadshow dates over the next fortnight, beginning with tomorrow's opener in San Antonio. Other nine engagements are for Denver, Minneapolis, Oklahoma City, Pittsburgh, Buffalo, Syracuse, Dallas, Kansas City and St. Petersburg. Speaking of which, Milton Goldstein, Sam Bronston's European sales head, is on a monthlong trip of Continental keys and thence to Australia and New Zealand in behalf of "Cid"... Hollywood is getting its own wax museum, a la Madame Tussaud. Construction started last week on the \$1,500,000 project to perpetuate past and present stars in tallow... St. Paul Dispatch cinema editor-critic Bill Diehl is pained by the Hollywood distaff press club's "sour apple" to Marlon Brando. Scribe complains that Brando was absent most of the year (on "Mutiny") location in Tahiti, and further defends star by noting he footed medical bills—sans publicity—for a crippled boy who can now walk. This piece of intelligence, by the way, first hit in a Tahiti newspaper, which came upon it by chance.

Robert Favre Le Bret, Cannes fest head, back to Paris Saturday (3) after a week of gandering likely product here and on the Coast... In addition to the big winking they hosted at the Museum of Modern Art Friday (2) night for "Children's Hour," producer-director William Wyler and playwright Lillian Hellman held another more "intimate" bash for their pic Wednesday (31) at "21"... Roger H. Lewis has departed for London to set up plans for the filming of his first indie production, "The Pawnbroker"... Par's Italo spec, "Siege of Syracuse," has been B-rated (morally objectionable in part for all) by the Legion of Decency because of "suggestive costuming and dancing."

Astor's "Last Year in Marienbad" has been given a March 8 preem date by the Carnegie Hall Cinema... Stan Freberg is creating a series of one-minute and 20-second TV-commercials to promote UA's tongue-in-cheek western, "Sergeants Three"... The Museum of Modern Art will hold Roberto Rossellini "retrospective" during the next two months. Twelve Rossellini pix will be shown, including five never before shown theatrically this side... Director Norman Jewison is on the coast making preparations for an April start of his upcoming Tony Curtis starrer, "40 Pounds of Trouble." He'll be back in New York next week to pick up his family who'll be with him on the coast for the duration of the production.

Wayne Robinson, entertainment editor of the Philadelphia Bulletin, had his novel "Barbara" published by Doubleday.

Alan Tucker, former publicity topper of Columbia Pictures in London, has set up his own publications company in partnership with his wife, actress Mildred Mayne.

Jean Louis tapped for his sixth couture assignment by Ross Hunter. Designer will come up with 49 ensembles for Sandra Dee and Michelle Presle in U.S. "If a Man Answers" rolling next month... Joe Lebowitz, ex-Famous Artists and latterly in indie production "Walk on the Wild Side", nailed rights to "Nostromo," the Joseph Conrad novel of Latino revolution, and plans to shoot it late this year. Jack Richardson, the avant garde playwright, will do the screenplay.

Strange juxtapose at Museum of Modern Art film theatre: 1959 "Pull My Daisy" and 1961 "The Sin of Jesus"... N.Y. Times has a cultural news director now, namely, Joseph G. Herzberg.

Buffet bash at Toots Shor's Friday (2) following "The Children's Hour" screening also afforded a class reunion of the "Best Years of Our Lives" principals—including William Wyler, Fredric March, Teresa Wright, Myrna Loy and Harold Russell, the handless war vet.

Morey (Razz) Goldstein, Allied Artists sales manager, back at his homeoffice desk after a three-week Puerto Rico holiday... Embassy Pictures' Len Lightstone hits the road this week to screen "The Italo 'Bel Antonio' for exhibits in several keys, including Chicago and L.A.

Andre Previn scoring Elvira Landau's Manhattan-shot "Long Days Journey into Night"... Tony Randall in Miami for today's (Wed.) preem of U.S. "Lover Come Back"... Pic opens here at the Radio City Music Hall tomorrow... J. B. Lippincott, which published the Pulitzer Prize novel "To Kill a Mockingbird," taking the unusual step of buying time on 18 radio outlets cross-country to blurb commencement of production on the film version. Gregory Peck stars in the Universal release.

Director John Frankenheimer's "Manchurian Candidate" troupe, headed by Frank Sinatra and Janet Leigh, in town for location work. While here, Sinatra hosts the Capitol Theatre preem of "Sergeants Three" Saturday (10) for 2,500 youngsters. Says a UA press release: "many of the most important children's homes, hospitals and welfare agencies of the New York area will participate." Are there any unimportant children's homes, hospitals and welfare agencies?

It had to happen (or didn't): a twist version of the "Never on Sunday" title tune... Bingo Brandt has been named chairman of the Scarsdale division's 1962 Joint Defense Appeal campaign... The scuttlebutt around the 20th homeoffice is that the cancellation of the Warner Bros.-Eddie Fisher & Elizabeth Taylor deal makes it likely that Miss Taylor will be available for Joe Mankiewicz' film version of "Justine," as originally planned. However, there's still a film titled "Cleopatra" to be finished first.

Arthur Knight, mainly known as a critic on films, been retained as story consultant on Joseph Conrad's "Lord Jim," which Richard Brooks will produce for Columbia. Brooks incidentally off next month for the Malay Archipelago to scout locations.

Charles Schlaifer in Los Angeles for several weeks at his ad agency's Coast office to confer with various motion picture clients on advertising campaigns for 1961-62.

John Cassavetes with James Cagney and Bobby Darin in "The Last Westerner," Don Siegel-Steve Blauner coproduction... Maurice Chevalier signed by Seven Arts and Yankee Productions' joint venture, "Panic Button," to be filmed in Rome with George Sherman directing.

James P. Miller inked by Warner Bros. to script "The Story of Edith Piaf"... Mickey Rooney and Buddy Hackett set for Stanley Kramer's "It's a Mad, Mad, Mad, Mad World"... Metro dropped negotiations with Paul Gregory for his "The Captain and the Kings" after Broadway shuttering of play... John Agar added to cast of New World Film's "The Forsaken Garden," Merle Oberon starrer now shooting in Mexico... Abby Mann will adapt pair of his original TV productions for theatrical release, "The Desperate Age" and "Pencil Sketch," indie produced under his own banner... David E. Rose' first of a new program of four pix will be "The Mating Call," followed by "Il Duce."

A space spoof
that will send
the U.S.A. into
an Orbit
of Laughter!



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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 0

This Date, Last Year..... 3

AMERICAN INT'L

Starts, This Year..... 0

This Date, Last Year..... 2

COLUMBIA

Starts, This Year..... 1

This Date, Last Year..... 1

"THE WAR LOVER"

(Arthur Hornblow Productions)
(Shooting in England)
Prod.—Arthur Hornblow
Dir.—Philip Leacock
Steve McQueen, Robert Wagner, Shirley Ann Field
(Started Oct. 3)

"I CAN'T KNOCK THE TWIST"

(Leif Prods.)
Prod.—Sam Katzman
Dir.—Oscar Randolph
Chubby Checker, Lang Jeffries, Mari Blanchard, Georgine Darcy, Stephen Press, Vic Dana, Linda Scott, Gene Chaney, the Deauvilles, Carroll O'Connor, Elizabeth Harrower, Peter Dawson, Lois Lively
(Started Jan. 30)

WALT DISNEY

Starts, This Year..... 0

This Date, Last Year..... 0

METRO

Starts, This Year..... 1

This Date, Last Year..... 1

"BILLY ROSE'S JUMBO"

(Euterpe Prods.)
Prod.—Joe Pasternak
Dir.—Chuck Walters
Doris Day, Dick Van Dyke, Jimmy Durante, Martha Raye
(Started Jan. 24)

PARAMOUNT

Starts, This Year..... 1

This Date, Last Year..... 1

"WHO'S GOT THE ACTION?"

(Amro Production)
Prod.—Jack Rose
Dir.—Daniel Mann
Dean Martin, Lana Turner, Eddie Albert, Rita Talbot, Margo, Paul Ford, Lewis Charles
(Started Jan. 11)

20th CENTURY-FOX

Starts, This Year..... 0

This Date, Last Year..... 4

"THE LONGEST DAY"

(Shooting in France)
Prod.—Darryl F. Zanuck
Dir.—Gerd Oswald, Andrew Marton, Elmo Williams, Bernard Wicki, Ken Annakin
William Holden, Richard Todd, Peter Lawford, Robert Wagner, Tommy Sands, Fabian, Paul Anka, Curt Jurgens, Reg. Buttons, Irina Demich, Robert Mitchum, Jeffrey Hunter, Eddie Albert, Ray Danton, Henry Fonda, Kenneth More, Edmond O'Brien, Robert Ryan
(Started Aug. 20)

"CELESTINATION"

(Joseph L. Mankiewicz Prod.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Roddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

"THE LION"

(Samuel P. Engel Production)
(Shooting in Africa)
Prod.—Samuel Engel
Dir.—Jack Cardiff
William Holden, Trevor Howard, Capucine, Rafer Johnson, Pamela Franklin
(Started Oct. 30)

"NINE HOURS TO RAMA"

(Red Lion Prod.)
(Shooting in New Delhi, India)
Prod.—Mark Robson
Dir.—Mark Robson
Horst Buchholz, Jose Ferrer, Valerie Season, Doreen, Robert Morley, Don Borisenko, Jack Hedley, Shay Gorman
(Started Nov. 28)

UNITED ARTISTS

Starts, This Year..... 4

This Date, Last Year..... 4

"TARAS BULBA"

(David Levinsky Production)
(Shooting in Salta, Argentina)
Prod.—Harold Hecht
Dir.—Lee Thompson
Tony Curtis, Yul Brynner, Brad Dexter, Sam Vannamaker, Perry Lopez, Vladimir Sokoloff, Akim Tamiroff, Guy Rolfe, Ibra Windish, Daniel Ochoa
(Started Oct. 12)

"THE THIRD DIMENSION"

(Anatole Litvak Prod.)
(Shooting in Paris)
Prod.—Anatole Litvak
Dir.—Anatole Litvak
Sophia Loren, Anthony Perkins, Big Boy Young, Yolande Turner
(Started Dec. 15)

"DR. NO"

(Shooting in Jamaica, B.W.I.)

PRODS.—ALBERT R. BROCCOLI, MARRY

Saltzman
Dir.—Terence Young
Sean Connery, Joseph Wiseman, Jack Lord
(Started Jan. 10)

"A CHILD IS WAITING"

(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.—Stanley Kramer
Dir.—John Cassavetes
Burt Lancaster, Judy Garland, Stephen Hill, Gene Rowlands, Paul Stewart, Bruce Riehl, Elizabeth Wilson, Barbara Pepper
(Started Jan. 20)

"THE MANCHURIAN CANDIDATE"

(M.C. Prods.)
(Shooting at Goldwyn)
Prod.—George Axelrod, John Frankenheimer
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury, Henry Silva, James Gregory
(Started Jan. 22)

"TWO FOR THE SEESAW"

(Mirisch-Robert Wise-Seven Arts Prod.)
(Shooting at Goldwyn)
Prod.—Walter Mirisch
Dir.—Robert Wise
Robert Kitchum, Shirley MacLaine
(Started Jan. 28)

UNIVERSAL

Starts, This Year..... 0

This Date, Last Year..... 2

"FREUD"

(Shooting in Munich)
Prod.—Dir.—John Huston
Marilyn Monroe, Cliff, Susannah York, Larry Parks, Susan Kohner, Eric Portman, Fernand Ledoux, David McCallum, David Kossoff, Eileen Herlie, Rosalie Crutchley
(Started Sept. 11)

WARNER BROS.

Starts, This Year..... 1

This Date, Last Year..... 1

"GAY PURR-EE"

(UFA Prods.)
Prod.—Henry G. Saperstein
Dir.—Abel Levitson
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 2)

"AGE OF MERCY"

(Cavalier-Devereaux Prod.)
(Shooting in Malaga, Spain)
Prod.—Thomas Clyde
Dir.—Anthony Asquith
Leslie Caron, David Niven, David Opatoshu
(Started Nov. 27)

"GYPSY"

(Mervyn LeRoy Prods.)
Prod.—Dir.—Mervyn LeRoy
Rita Hayworth, Karl Malden, Natalie Wood, Louis Quinn, Ian Tucker, Jean Hodge
(Started Jan. 22)

INDEPENDENT

Starts, This Year..... 2

This Date, Last Year..... 4

"TERM OF TRIAL"

(Rennus Prod. for Warners)
(Shooting in Dublin)
Prod.—James Woolf
Dir.—Robert Swenson
Laurence Olivier, Simone Signoret, Terence Stamp, Sarah Miles, Roland Culver
(Started Dec. 11)

"LAWRENCE OF ARABIA"

(Horizon Pictures Ltd. for Col. release)
(Shooting in Spain)
Prod.—Sam Spiegel
Dir.—David Lean
Alec Guinness, Anthony Quinn, Jack Hawkins, Anthony Quayle, Claude Rains, Donald Wolfit, Peter O'Toole, Omar Sharif, I. S. Johar, Zia Mohyeddin, Michel Ray, John Dimech, Gamil Ratib, John Rudoock, Norman Rossington, Philip Dibson, Anthony Hart
(Resumed after 60-day shutdown)

"THE SLIME PEOPLE"

(Hutton-Robertson Prods.)
Prod.—Joseph E. Robertson
Dir.—Robert Hutton
Robert Hutton, Les Tremayne, Susan Hart, Robert Burton, Judie Morton, Bill Boyce
(Started Jan. 8)

"THE FORSAKEN GARDEN"

(New World Film Corp.)
(Shooting in Mexico City)
Prod.—Victor Stoiloff
Dir.—Richard Rush
Merle Oberon, Steve Cochran, John Agar
(Started Jan. 12)

BRITAIN

ANGLO-AMALG

Starts, This Year..... 4

This Date, Last Year..... 0

"COOKS ANONYMOUS"

(Independent Artists)
Prods.—Julian Wintle, Leslie Parkyn
Dir.—Ken Annakin
Leslie Phillips, Stanley Baxter, Wilfred Hyde White
(Started Jan. 1 at Beaconsfield studios)

"CARRY ON CRUISING"

(G.H.W. Prods.)
Prod.—Peter Rogers
Dir.—Gerold Thomas
Sid James, Kenneth Connor, Kenneth Williams
(Started Jan. 8 at Pinewood)

"PLAY IT COOL"

(Independent Artists)
Assoc. Prod.—Denis Holt
Dir.—Michael Winner
Billy Fury, Michael Anderson Jr., Helen Shapiro
(Started Jan. 15 at Pinewood studios)

"NUMBER SIX"

Prod.—Jack Greenwood
Dir.—Robert Tronson
Ivan Daney, Madis Regin, Michael Goodlife
(Started Jan. 20 at Merton Park studios)

BRITANNIA

Starts, This Year..... 1

This Date, Last Year..... 0

"DECOY"

(Gertram Ostrer Prods.)
Prod.—Bertram Ostrer
Dir.—C. M. Pennington-Richards
Edward Judd, James Robertson, Pussie, Lawrence Payne, Albert Lieven
(Started Jan. 22 on location at Portsmouth. Then into Shepperton studios)

BRYANSTON

Starts, This Year..... 2

This Date, Last Year..... 0

"PRIZE OF ARMS"

(George Maynard Prods.)
Prod.—George Maynard
Dir.—Cliff Owen
Stanley Baker, Tom Bell, Helmut Schmid
(Started Feb. 5 on location at South Coast. No studio)

"LONELINESS OF A LONG-DISTANCE"

(Woodfall Prods.)
Prod.—Dir.—Tony Richardson
Tom Courtenay
(Started Feb. 5 on location in Surrey. No studio)

BUTCHER'S

Starts, This Year..... 1

This Date, Last Year..... 1

"EMERGENCY"

Prod.—Dir.—Francis Searle
Glyn Houston, Zena Walker, Dermot Glynn
(Started Jan. 3 at Twickenham. Off the floor: Jan. 23)

COLUMBIA

Starts, This Year..... 0

This Date, Last Year..... 0

DISNEY

Starts, This Year..... 0

This Date, Last Year..... 0

"THE CASTAWAYS"

Prod.—Walt Disney
Assoc. Prod.—Hugh Attiwell
Dir.—Robert Stevenson
Maurice Chevalier, Hayley Mills, George Sanders
(Started Aug. 8 at Pinewood studios)

GALA

Starts, This Year..... 1

This Date, Last Year..... 0

"THE BOYS"

(Calawoodfilms)
Prod.—Dir.—Shirley J. Furse
Richard Todd, Robert Morley, Felix Aylmer
(Started Jan. 22 on location in London. Then into Associated British studios Elstree)

GRAND NATIONAL

Starts, This Year..... 1

This Date, Last Year..... 0

"OUT OF THE FOG"

(Eternal Films)
Prod.—Maurice J. Wilson
Dir.—Montgomery Tully
David Sumner, Susan Travers, James Hayter
(Started Jan. 15 at Twickenham studios)

RANK

Starts, This Year..... 1

This Date, Last Year..... 1

"LIFE FOR RUTH"

(Allied Film Makers)
Prod.—Michael Ralph
Dir.—Basil Dearden
Michael Craig, Patrick McGeehan, Janet Monro
(Started Jan. 10 on location in Sunderland. Then into Pinewood studios)

20TH-FOX

Starts, This Year..... 0

This Date, Last Year..... 0

WARNER-PATHE

Starts, This Year..... 0

This Date, Last Year..... 0

Dave Milgram's Gesture

Philadelphia, Feb. 6.
David E. Milgram, indie exhibitor and president of Milgram Theatres Inc., which operates a chain of film houses throughout Pennsylvania, has made a gift of a complete installation of motion picture and sound equipment to the Philadelphia Museum of Art. The Van Pelt Auditorium of the Museum, in cooperation with the Board of Education, will use the equipment to exhibit a series of film classics and educational features.

Rosenman

Continued from page 3

to 20th prexy Spyros P. Skouras. In this capacity he has been privy to the intimate details of various 20th corporate developments in recent months. When the request came for him to head the company's board, he resigned his Skouras affiliation.

As part of his 20th duties, he will also preside at weekly meetings of the board's executive committee, although exec veep William C. Michel will continue as chairman of the exec committee. It's pointed out by persons well versed in corporate etiquette that it is not unusual for the chairman of a company's exec committee not to preside at its meetings if there's another more senior officer present.

Rosenman's acceptance of the board chairmanship is regarded by industryites both inside and outside the company as a real coup for 20th. While the respected jurist has actively served on the boards of a number of charitable and non-profit organizations, this is the first time he has agreed to serve in private industry. Understood to have been the prime movers in calling Rosenman into the 20th fold are board members Robert Lehman, of Lehman Brothers, and John L. Loeb, repping Carl M. Loeb, Rhoades & Co. The other board members wholeheartedly endorsed the move, with director Milton S. Gould, who reps Treves & Co., going on record as believing it to be "one of the best things that ever happened to the company" and "a real step forward" in 20th affairs.

The presence of Rosenman, who becomes the 13th member of the board, is not only expected to have the effect of reconciling various dissident factions on the board, but also of firming up longrange company policies. The judge, for example, is known to believe strongly that companies must encourage, train and bring forward younger executives to provide a continuity of operations as older executives step down. The judge, a dynamic personality and even an ardent moviegoer, is also expected to bring a renewed confidence in 20th, whose recent corporate image has been somewhat clouded by continuing production losses and rumors of dissatisfaction among members of the board.

Of most immediate importance, it appears that his appointment puts off for at least a year the oft-reported impending resignation of Skouras as prexy. Those reports had been predicated on the understanding that Skouras would move up to the board chairmanship, now filled. Thus it seems that the prexy is solidly set to continue in his present position for the duration of Rosenman's tenure as chairman. There may, however, be some changes in the makeup of the board itself.

Rosenman's contract calls for a salary but does not provide for any stock options. At the present time, the judge owns no 20th stock, although he has in the past.

The last previous 20th board chairman was the late Wendell Wilkie, GOP candidate for the presidency, who served from 1942 to 1944. Before that, the late Joseph M. Schenck served as chairman from 1935 to 1941.

Judge Rosenman's other current activities include membership on the board of the 1964 New York World's Fair Corp. He also is serving on the fair's executive committee and is consultant to fair prexy Robert Moses on amusements.

Rosenman, who is 66, served in the New York state legislature from 1922 to 1926 and was a member of the New York Supreme Court from 1932 until 1943, when he resigned to accept a special assignment from President Roosevelt. Subsequently, he was also closely associated with President Truman.

William Hunter Travels

Hollywood, Feb. 6.
William Hunter, veepee of Producers International Pictures, is on a cross-country trek to establish franchise distribs for the new company. First stop was Dallas. He returns March 1.

Good Dubbing Thankless If Production Shoddy, Says Riethof on Visit

Paris-based dubbing operator, Peter Riethof, in New York recently to pick up his award for having done the best job of dubbing a foreign language picture into English in 1961 (Times Film's French import, "Purple Noon"), confides that he was not too keen on the idea of such an award when he first heard it proposed by the Independent Film Importers & Distributors of America. That, of course, was before the nod went to him.

The problem of such an award, Riethof said Thursday (18), is that it is difficult if not impossible to judge a dubbing job which depends on factors beyond the control of the dubber. "It's possible to dub a terrible picture very well, but because the picture itself is bad, nobody will know you've done a good job. In fact, the dubber may actually be blamed because the picture was bad to start with."

The only way out of this dilemma, says Riethof, is only to take on good pictures, a luxury which he is becoming more able to afford. On the exec's immediate agenda is the English language version of "La Belle Americaine," which he is going to do with the original French stars, Robert Dhery and Colette Brosset, and "A Taxi for Tobruk," with French star Charles Aznavour doing his own English soundtrack.

EXPANDED HOLDINGS OF BOB MAYNARD

Ottawa, Feb. 6.
Bob Maynard, who racks up 30 years in show business next month, is building a 750-car driveway on 17 acres along the Queensway at Green's Creek, a few miles east of this capital. He'll lease it to Odeon Theatres for five years. Capacity can be extended to 1,000 cars.

Maynard, who bought 752-seat midtown Somerset Theatre on a lease-back basis from Morris Berlin last October and manages it himself, has just had four good weeks of "Flower Drum Song" in tandem with 854-seat west-end Elmdale Theatre. Latter is owned by Odeon, with whom Maynard's Somerset is affiliated for booking only.

Previously Famous Players' downtown Regent Theatre, tandemed with Elmdale now and then, Somerset-Elmdale combo has "Back Street" teeing Thursday (25), followed by biggies including "Spartacus" (roadshowed at 20th Century Theatres' Nelson here), "Lover Come Back," "Cape Fear," "Outsider" and "Touch of Pink."

Maynard, who operated 1,000-seat downtown Francois Theatre here for 10 years, had his lease cut off (as did the federal government, which occupied part of the block) last May by Labelle estate of Montreal, which owns the entire block and plans a multi-million-dollar motel there. In '53 Maynard revived vaude, 20 years dormant here, at the Francois and kept it going sporadically till '59. Kenyon Davies, who managed, now runs Westdale and Mountain Theatres, art houses in Hamilton, Ont. Asst. manager Bernard Monette now has that spot at nabe Linden Theatre.

Ottawa, born, Maynard started in February '32 with Bloom & Fine Theatres, Toronto, a Famous Players subsid., as a fill-in house manager. In '36-'37 he managed Regent Theatre here, then opened Cartier Theatre across the river in Hull, Que., and ran it till '40. From then till '44 he was in Canadian army's entertainment branch—like comics Johnny Wayne and Frank Shuster, whose "Army Show" he did advance for as well as booking live and film shows throughout western army camps. From '44-'50 he managed Odeon Palace in Hamilton, then became co-owner (with Ben Garson) of Seville Theatre, Montreal. Maynard brought in vaude, did \$14,000 in a week with Eileen Barton, "the Baked-a-Cake Girl" and \$20,000 with sobbing Johnnie Ray. After two years he sold his interest and returned home to lease and run the Francois. He's also majority owner of Canadian Tire Corp. in Hull.

Little Messages To Film Producers

ABOVE THE ARGUMENTS

Incessant are the quarrels, East and West, and we're not referring to the political cold war but to the conflicting opinions of producers and distributors on sales angles, copy slants and general sell strategy. This is not just a dispute over media. In general it is conceded always that the daily newspaper is the first line of consumer attack. True there is the continuing differences as to the place of television, radio, magazines, billboards and so on.

Typically the Hollywood producer comes east, hugging his latest release, and clashes with the New York Advertising Chief, hugging his convictions. There is an exchange of broadsword strokes calculated to dent respective armor as antagonistic views of how best to sell a film in the modern world of distracted commuters.

Fortunately there's always one area on which producer and distributor can agree, namely the tried and true reliable trade paper campaign, before and during the crucial playoff.

You're always safe, always up-to-date in your fundamental trade sell in

VARIETY
For Telling Selling

Carl Foreman Advises Hollywood Boldly To Ask For Federal Subsidy

By DAVE KAUFMAN

Hollywood, Feb. 6. The Hollywood motion picture industry's two major ills—economic distress resulting from overseas production, and its shortage of star talent—can be met and solved only through Government subsidies, producer-writer Carl Foreman asserted here. In Hollywood to cast eight star roles for Highroads "The Victors," for which he is producer-writer, Foreman said he was in sympathy with the concern of unions at shrinking employment due to continued overseas production.

"While I am in complete sympathy with the objectives of the unions, there is a negative and purblind refusal to see the entire world picture. I'm a lifelong union member, but I urge the unions not to take a narrow approach, but instead to see what's going on in the world, to learn from what other people are doing, and use their weapons," Foreman said.

He made it clear that by "weapons," he meant subsidies, a term he acknowledged is considered "subversive" in some circles, then added "except in the case of the oil industry, the farmers who have been subsidized since Roosevelt's time, airlines, railroads and the shipping industry." Foreman asked "Why is it that a subsidy is fine for these industries and agriculture, but when applied to Hollywood is considered un-American?"

He said Hollywood has lost pace with the world film market because after World War II many overseas governments, particularly in Europe, initiated subsidies for their film industries. As the domestic industries flourished in those countries, with government aid, the U. S. pix industry has been languishing, unable to compete with the subsidized industries abroad, he said.

Others Realistic

Foreman said that other governments have recognized the necessity of subsidizing pix for economic and cultural reasons, as well as to provide employment, that the U. S. Government owes it to the industry here for the same reasons, and because "no other industry has given of itself, jumped in for bond drives and the USO, as has the picture in-

dustry in Hollywood. Too, if the Government subsidized production here it would mean a healthy industry which would in turn project a healthy image overseas," he asserted.

"We're in a state of anarchy in Hollywood today, there is a lack of planning in the industry. We must face the fact that the industry needs subsidies, that the picture industry is completely outdated. There is a blanket refusal to see what's happening around the world. To those who fear the government might attempt to control content if there were subsidies, it has not happened in Britain. It's unthinkable there that the government would get involved in content, and I don't believe it would here."

"Don't be bashful. Why have an inferiority complex? You need a subsidy. Ask for it. It will increase production and there will be no worries about 'runaway' production. In addition, the increased production will provide the way to introduce new stars, as did the major studio contract list system once," Foreman said.

Behind Toronto Exit Of Chaplin Is UA Policy Tightening in Field

Toronto, Feb. 6.

Resignation, recently disclosed, of Charles S. Chaplin, United Artists' longtime district manager for Canada, is apparently part of the overall realignment of UA's domestic sales force, which has been underway since last fall. Purpose of the realignment moves is to simplify lines of communication between the home office and the field and to hypo efficiency in view of the changing market patterns.

It's understood that Chaplin's district manager post will not be refilled. Part of his duties will be taken over by Toronto branch manager George Heiber.

Chaplin joined UA in 1930 and has been district manager since 1945. He expects to announce his future plans in the near future.

RURAL HALLS ESCAPE

If Showing Educational Needs No Film License

Edmonton, Alta., Feb. 6. Halls in Alberta previously not permitted to show moving pictures under existing licenses now may show "cultural" and "educational" films without obtaining an additional theatre license, as a result of an amendment of regulations under the Amusement Act.

The change will benefit community halls and rural organizations.

Previous regulations allowed halls not licensed at theatres to have concerts, dances and social gatherings, with license fees ranging to \$10 on a population basis. Fees for theatre permits are considerably higher and few community halls obtained the theatre permits. Now, for the same regular license, films may be shown and admission charged.

Fox Ozoner, Hardtopper

Hollywood, Feb. 6.

Fox West Coast Theatres has earmarked \$1,200,000 for construction of drive-in in San Jose, Calif., 40 miles south of Frisco, and hardtop in San Fernando Valley outside Los Angeles.

Ozoner will cost \$800,000, accommodate 1,100 cars; conventional costing \$400,000, will seat 900.

MANNY SILVERSTONE'S ORIENTAL INSPECTION

Hollywood, Feb. 6.

Twentieth-Fox's foreign rentals for the first three weeks of the current year is up 5% over same period last year, Emanuel Silverstone, veepee of the company's international division, revealed during brief visit here.

He planes to Tokyo, via Hawaii, on his first Far East tour of branches in 10 years. In Japan, he will hold sales meetings for eight days prior to heading for Manila, Hong Kong, Bombay, Frankfurt, Stockholm, London, Paris, Madrid and other cities. He is due back in New York first week in April.

While visiting the Westwood studios for two days, he conferred with production head Peter G. Levathes and other executives.

Thinks Ballyhoo Belatedly Sees Radio's Merits

Montreal.

Editor, VARIETY:

I was pleased to read in Dec. 27 issue that the Motion Picture Assn. of America has under study a proposal to allocate additional funds for an institutional campaign on radio.

This will be welcome news to the broadcasting industry which has never received from Hollywood, revenues commensurate with radio's editorial support of the cinema through the broadcasts use of title and film music, vocal stars and film colony gossip and news.

St. Seidler's proposed jingle as printed in VARIETY is one step in the right direction. But, at the same time, how about a half-dozen or so to embrace special holidays—air-conditioned comfort on hot, humid days (plus a managerial slush-fund for dog-day use), etc?

How come, though, that this committee, its predecessors and the drumbeaters of the last two decades have overlooked the greatest jingle of all time? In the mid-thirties, Brunswick released a tune which was, in essence, a cutting commercial for the movies and titled appropriately—"Take Your Girlie to the Movies." In addition to straight plays, this disc (thanks to Kyser's singing of the title prior to the first instrumental chorus) was used by more stations in selling time to more theatres to stimulate attendance than any song ever written. There are broadcasters today who would still love to have it, needle scratch, lack of modern day fidelity etc.

How come, when you consider the high-priced Hollywood help that specializes in free-advertising gimmicks and the number of film makers who also have a record label (and the ratio of useless material they turn out) that a new version of "Take Girlie to the Movie" has never been disked?

Further still, how about an album of "Hollywood" titles like—"If I Had a Talking Picture of You," "You Oughta be in Pictures," "Hooray for Hollywood," etc? These tunes could be done as pop vocals and in other versions for radio theme usage with all the showmanship and quality of a movie studio orchestra.

Is the committee aware of the jingles that already exist for the promotion of both hard-top and drive-in theatres? RCA Thesaurus, in its jingle libraries, has a couple of honies.

There was a time when radio announcers were paid with movie passes. Fortunately, over the years, this has changed, with theatres buying some time and announcers having enough dough to patronize the box office. Nevertheless, budget-wise, radio is not receiving its rightful share of theatre advertising. It's nice to see that something's being done to help correct the imbalance. As only film folk should know, radio can be a great supporter of the people who help support it.

J. Hyman Potts.
(Program Manager CJAD.)

Denver House's Feminine Image

Denver, Feb. 6.

A theatre here is owned, managed and staffed principally by women. Mrs. Gertrude Bailey, leasee-owner and managing director of the 700 odd seat Webber, a suburban-and-moveover house in the heart of the shopping district. She was catapulted into the responsibility by the death of her husband, Tom Bailey in 1956, leaving her both a theatre and a states rights film exchange to look after. Mrs. Bailey does all the buying and a large part of the booking for the theatre which caters largely to family trade. Her resident manager, Evelyn Tittes, assists in the booking and handles the advertising and promotion. One of the major facets of house's publicity is capitalization of the feminine operation idea of the house, which employs female cashiers, concessions workers, ticket takers, ushers and assistant manager as well.

Three male employees are respectively a projectionist and a couple of young college students used for odd jobs and to change the marquee, but they are seldom seen by the patrons.

Berger To UA: 'Please Be Kind'

His Bid for 'Pocketful of Miracles' Brings Exhibitor Sad Second Thoughts

Minneapolis, Feb. 6.

Circuit owner Bennie Berger, who is also head of North Central Allied, yanked United Artists' "Pocketful of Miracles" from his Gopher Theatre after six weeks although his winning competitive bid called for a minimum of 10 weeks of playing time. Contract also called for \$26,000 minimum guarantee and a 70% split of the gross.

According to Berger, the film, in its six weeks at the Gopher, failed to aggregate \$26,000, and he's hoping the company will come along with some relief on that part of the contract.

Failure of "Pocketful" has been blamed by Berger both on the film critics and on the distrib, whom he has loudly charged with failure to adequately advertise and exploit the picture in advance of its opening.

Dugan to Des Moines

John Dugan, sales manager of United Artists' Omaha branch, has been promoted to Des Moines branch manager, succeeding Gene Jacobs, named last week to the post of southern division manager.

Dugan joined UA two years ago as a salesman in the St. Louis branch.

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PROFILE OF PROFITS & PEOPLE

The TV Hits of '61-'62

FCC chairman Newton Minow can take some measure of comfort from the fact that, of all the new shows that "made it" and achieved hit status on the TV networks '61-'62 schedules, not a single one is in the crime-adventure category. The five new network shows that can be chalked up as Nielsen hits, not necessarily in the order of their listing, are "Defenders" (CBS); "Ben Casey" (ABC); "Dr. Kildare" (NBC); "Hazel" (NBC) and "Mr. Ed" (CBS). Later show, which CBS acquired off the syndication marts via Filmways, is perhaps the "sleeper" of the season, its future success clinched in the million-dollar cutoff Page One spread it got last week, when it figured in testimony at the FCC hearings as the show that clobbered the NBC playback on the hearings. That 24 rating attributed to the talking horse is tantamount to a Top 10 status.

Sarnoff, Stern's Greek-Israeli TV Gleam In Five-Week Overseas Tour

With an eye toward further expansion of NBC activity in foreign countries, board chairman Robert Sarnoff, accompanied by Al Stern, prexy of NBC International, left over the weekend for a five-week overseas tour. They will touch base, among other places, in Greece, India, Lebanon and Israel. Since ABC-TV and Time-Life has wrapped up the U.S. "franchises" in Lebanon TV, and since no Indian tv looms on the immediate horizon, interest in these two countries is more or less academic, and primarily they'll be going there for a general look-see.

However, it's not exactly a secret that NBC International has a tv gleam in its eye insofar as Israel and Greece are concerned, either on a management-consultancy-programming level (as pertains to NBC's active participation in Nigerian TV) or on a part-ownership basis. Both of these countries are reportedly "on the verge" of embracing video for the first time, although in the case of Israel there could be protracted discussion and controversy in view of Premier David Ben-Gurion's known opposition to its inception on the grounds that it may not be good for the kids.

Greek tv is thought more imminent.

Dinah & Perry To Alternate Shows?

Since Dinah Shore is almost certain to be deprived of a Friday night slot next season, and since Perry Como still doesn't want to work 30 or 31 straight weeks anymore, there is talk now that the two singers may alternate hours next season.

Como, who last year wanted to renege on his production commitments to sponsor Kraft, and Miss Shore could readily alternate Wednesday nights in the 9 to 10 hour. It's understood S&H Stamps, co-sponsor of Miss Shore's occasional Friday forays, is interested in renewing its share of her show. As for Kraft and Como, there is some doubt about the company's desire to sponsor Como if he goes only 15 or 16 weeks.

Last week NBC virtually tied up its Friday sked for '62-'63, with "International Showtime," "Sing Along With Mitch," "Vive Judson McKay" and Jack Paar, leaving no room for the current Shore-Bell Telephone Hour alternation.

Of course, a serious problem that could occur, mitigating against a Shore-Como rotation is the fact that the other Shore sponsor now is American Dairies Assn., which might not prove a suitable companion to Kraft. However, various NBC sources figure on crossing that bridge if and when they come to it.

ABC-TV NEWS SALE

Sales on the ABC-TV news schedule perked last week. American Tobacco, through SSC&B, bought participation on the 6 p.m. "Evening Report" show.

At the same time, Sunoco renewed its buy of an eastern regional hookup for the network's 11 p.m. "News For..."

Top 10 in Canada

Don Messer's "Jubilee"
Danny Thomas
Hazel
Ed Sullivan
National Hockey League
Danny Kaye Special
Red Skelton
Country Hoedown
Real McCoys
My Three Sons

(All are carried by the Canadian Broadcasting Corp., with the exception of "The Real McCoys" which is syndicated to 41 stations.)

It's Bidding Time (Over \$6,000,000) On NCAA Grid

The multimillion dollar quiz game about who gets the NCAA football games for the next two years is due to have an early answer with ABC-TV and NBC-TV. In hot contention for the sports plum, Bidding for the collegiate games will be concluded by Feb. 15 and the price is expected to be considerably over the \$6,000,000 which ABC-TV paid to carry the games over the last two years.

NBC, which had the games before ABC grabbed them, reportedly prepared to shell out about \$7,000,000. At least, that's the figure that ABC execs feel that they will have to match to retain the Saturday afternoon games. CBS is also expected to keep a hand in the NCAA bidding, but is not slated to make a really determined effort for the games.

Expected to go along with the games is the Gillette business, which has been an adjunct of the NCAA games on ABC-TV for the last two years. Continuously growing audiences for the NCAA games will likely cue Gillette to stay with the games irrespective of the network.

British Miracle Play As CBS Easter Special

Associated Rediffusion's "Laudes Evangelii," a miracle play, has been picked up by CBS-TV for telecasting as a Sunday afternoon pre-Easter special on April 8.

The 90-minute videotape production depicts the Nativity and Crucifixion in eight main episodes with choreography by Leonide Massine. It was originally telecast in the United Kingdom on Good Friday, March 31, 1961.

Mitch's Longterm Pact

NBC-TV says it has signed Mitch Miller to a firm two-year renewal, which evidently guarantees the musician-host's retention through the end of the '63-'64 season.

Miller gets a Friday night slot in '62-'63 on NBC-TV, at 8:30 behind "International Showtime."

TV FOOTNOTE TO FCC TESTIMONY

By GEORGE ROSEN

In the course of the FCC hearings into television network practices, some interesting figures on profits were kicked around, highlighted by the disclosure that the three webs combined came off with some \$33,000,000 in profits-before-taxes last year. Since it's reported that approximately \$25,000,000 of this grand total represented CBS-TV earnings, FCC chairman Newton Minow's curiosity was piqued to a degree where he flatly queried Columbia's corporate prexy, Frank Stanton, as to whether such lopsided profits (in relation to the other two networks) was the result of bookkeeping. Stanton's immediate rebuttal was a simple "no." The attendant smiles that spread over the faces of the dozen CBS lieutenants who flanked Stanton at the hearings was interpreted by ringsiders as the CBS reaction to a "gee whiz" attitude on the part of Minow in tribute to the razzmatazz of a network operating on all cylinders.

All of which served as an interesting footnote and preface to the later testimony of NBC's television chieftain, Walter Scott, to the effect that deficits in network revenues are mounting because of in-

Godfrey's Nix

Now that Johnny Carson's all set as Jack Paar's successor, it's just for the record that Arthur Godfrey had been approached by NBC to take over the late night reins at what was described as a "fabulous" money deal.

In fact NBC dangled a two-way deal which would have given Godfrey an and/or privilege of doing "Tonight" or the early morning "Today" show.

Godfrey nixed it, preferring to stay with CBS.

creasing network costs, underscoring the suggestion that the webs too frequently are obliged to write off shows in red ink.

Scott's testimony last week came the very day it was definitely established that Johnny Carson would succeed Jack Paar on the "Tonight" show next October, Paar, in fact, making the announcement on his show that night.

It's hardly a secret that the combination of the Paar and the early morning "Today" shows, as the two most successful programming entities on the network (with billings at one point hitting an estimated \$18,000,000), has played a large part in helping to offset some of those deficits to which Scott alluded in his testimony. In fact it can be said that, over the past few-year span, the "Today"-"Tonight" combo has represented (perhaps matched only by an earlier-day Arthur Godfrey on CBS) far and away the most financially successful venture in tv network annals. It can also be said that the Jack Paar phenomenon is also without precedent in the medium.

But NBC at this point, in appraising the future, must realistically face a whole new set of circumstances. First off, Paar will be lost to the "Tonight" show. For all of NBC's current enthusiasm over locking up Carson for next October, when his contract with ABC-TV expires, as of now a Carson-helmed "Tonight" entry remains an unknown quantity. The peculiar chemistry that cannon-balled Paar into preeminence may also apply in Carson's case, but at this stage it's only guesswork. Nobody knows.

Secondly, something has gone out of the "Today" show. That something may or may not have been Dave Garroway — although there are many, even within the network precincts, who pinpoint

(Continued on page 46)

Two Bobs (Kintner & Horton) Cook TV Plot; 'Wagon Train' Star Stays At NBC, Will Compete Against Show

Johnny Carson 'Sneak'

In case there are some NBC-TV affils who aren't familiar with the way Johnny Carson works (he's been chosen as Jack Paar's successor), they'll have their chance at a "sneak preview" of his talents at the April convention of the NAB.

NBC has negotiated with Carson to headline the annual show as the closing feature of the industry convention.

With Carson not appearing as regular replacement for Paar until next fall, the network is currently trying to line up several big name tillers for the preceding months. Topping the list is Joey Bishop, whom the web would like to use the first two or three weeks, beginning in April, after Paar quits the post-11:15 p.m. cross-the-boarder. Others might include Milton Berle and Merv Griffin, latter already having made a hit with several NBC affils.

When "Wagon Train" moves over from NBC-TV to ABC-TV in the fall, it'll be minus the services of Robert Horton, who rates the distinction of being one of the show's major assets and, in fact, is top boy among tv personalities in the so-called western skeins.

Whether ABC, in making its two-year deal with Revue Productions for a takeover of television's No. 1 rated show, had any inkling that it would lose out on Horton's service is highly problematical. The fact remains that NBC prexy Robert Kintner pulled off what could easily become the neatest coup of the season by negotiating a separate contract with Horton whereby he'll vacate the "Wagon Train" premises and continue his allegiance as an NBC personality.

(Horton's personal services have nothing to do with the Revue-"Wagon Train" deal with ABC and in fact were negotiated by Marty Goodman, an indie agent, rather than Revue.)

Kintner is even going a step further. Under the Horton exclusivity with NBC, he'll be available as a guest star on a number of the network shows, westerns and non-westerns. But the plan is to use him whenever possible in the role of gueststar on the 90-minute "Virginian" series which NBC is installing to compete with ABC's "Wagon Train" Wednesday evenings. "Wagon Train" stories for next season will be pegged around John McIntire (who succeeded the late Ward Bond).

Wrapping up Horton for NBC was tempting enough to invite a departure in network policy, for in recent years NBC, in sharp contrast to the Pat Weaver era, has been steering clear of pacting personalities to longterm contracts.

Horton, incidentally, does a one-shot starring role on CBS-TV's "U.S. Steel Hour" on Feb. 21, playing an insurance claims investigator.

'Empire' To Bump NBC 'Wells Fargo'

NBC-TV has decided on a Saturday night 7:30 to 8:30 slotting next season for the new "Empire" series, replacing the current tenant, "Tales of Wells Fargo." The 8:30 to 9 "Tall Man" won't be back, but the replacement show hasn't been decided upon as yet.

Continuing 9 to 11 will be the "Saturday Night Movies" but with a new catalog (probably other than 20th-Fox pix) going in.

Saturday decision reverses what up till now was to be the NBC Tuesday plot, "Empire," which has many advertisers standing by (including Procter & Gamble), was to have gone into the Tuesday night lineup with "Dick Powell Show" as a partner. Now the web's Tuesday plans are partly unsettled again.

CBS-TV Sets a Repeat

For White House Tour

"A Tour of the White House with Mrs. John F. Kennedy" will be repeated by CBS-TV on the Sunday afternoon of March 25, from 4 to 5 p.m., for the benefit of youngsters.

Web took the unusual step of announcing a repeat prior to telecasting because of its effort to reach the youngsters. ABC-TV, before it bowed out of telecasting the hourlong special because of economy measures, had scheduled it at an early evening hour. NBC-TV will telecast the special at the same time as CBS-TV, next Wednesday (14) at 10 p.m.

DuPont To Stay On NBC, Switch To Live Dramas

The coveted \$10,000,000 DuPont billings are practically all wrapped up for a continued NBC-TV Sunday night tenure. ABC had been prominently in the picture in a bid to woo over the biz, but as of yesterday (Tues.) it appeared a clear-cut victory for NBC.

However, DuPont will scrap its current "Show of the Week" format, with its heavy accent on musicals and "Specials" and instead will convert it into a major showcase for live drama. In fact NBC, which will produce the weekly series (program chieftain Mort Werner has yet to name an executive producer) says the Sunday night 10 to 11 series will be the web's biggest stab toward reactivating full hour live drama.

Schedule calls for 19 dramas, with seven repeats. These will be interspersed with actuality shows to round out the '62-'63 season.

Despite its choice time period (following "Bonanza") the "Show of the Week" series has been a disappointment on the rating charts.

Stanley Holloway Series for ABC-TV

A new situation comedy series, "Our Man Higgins," starring Stanley Holloway, will be among the new shows on the ABC-TV web during the 1962-'63 season. It was created by Paul Harrison and produced through his Company of Writers' Production organization for Screen Gems.

Co-starring Audrey Totter and Frank Maxwell, "Higgins" will be pegged to the adventures of a butler in a suburbanite home.

CBS 'Sports Spectacular'

Mulled for Summertime

"Sports Spectacular" CBS-TV's 90-minute Sunday afternoon weekly outing, may get a summer nighttime ride in a shortened 60-minute format.

Show, which embraces many sports activities of the week, is currently being pitched to possible clients. Its current slot is from 2:30 to 4 p.m.

Minow Sends Up A Trial Balloon On Chi Stations

Chicago, Feb. 6.

Moderator Irv Kupcinet didn't mention any call letters when he asked the question, but FCC chairman Newton Minow's response is taken as an indication of what's to come anent the petition by the Chi chapter of American Federation of Television & Radio Artists for public hearings on the license renewals of NBC stations WNBQ and WMAQ.

Kupcinet couched the question as hypothetical, and it went thus: "Suppose that in a four-station market one station was not carrying its own weight in public service programming. Doesn't this put the other three stations at a financially competitive disadvantage?"

Without hesitation Minow replied: "Let's have hearings in the aggrieved city. Not in some back office in Washington, but out where the people who are involved can have their say."

(This is what the AFTRA local is hoping will happen, but, of course, the other FCC commissioners will have to be heard from. As a result of the AFTRA charges against WMAQ-WNBQ all of the four Chi teevee stations

In His Image

Chicago, Feb. 6.

FCC chairman Newton Minow was given "The Vast Wasteland" just before he appeared on a panel here last week to discuss "What's Right With Television?" before the annual meeting of the Jewish Community Centers of Chicago.

A 60-pound piece of modern sculpture bearing that title and made of discarded tv set parts was presented to Minow by Chi sculptor Robert Katzman as part of the ceremonies preceding the meeting.

are operating on temporary licenses while the petition pends.)

Minow, in his first public appearance since the FCC-network hearings started in Washington, headlined a panel on "What's Right With Television?" last Thursday (1) at the annual meeting of the Jewish Community Centers of Chicago, of which he once was a director. Others on the panel were Ward L. Quaal, executive vicepres of WGN Inc.; Fairfax M. Cone, chairman of the executive committee of Foote, Cone & Belding; and Harry Kalven Jr., professor of law at the U. of Chicago.

The panel struck occasional dialectic sparks, but it was apparent that Minow was utilizing it primarily as a primer of his concepts for the 1,000 people in the audience, rather than as an opportunity to slug it out with the dissenters on the panel. Asked if he had ever clearly defined the stations' responsibility in the area of public service programming, Minow replied vaguely: "We are living in perilous times. Our survival may well depend upon our ability to know."

Minow reiterated his stand on the need for greater competition in the industry. "The broadcasters can't have it both ways. Either you will have limited channels and government regulation, or unlimited channels and no control. The ills of television, unlike many problems which face the world today, can be cured, and opening up UHF channels 14 through 83 for more television stations is a solution."

Asked how he felt about being accused of censorship by two network chiefs only a few days previously, Minow said tartly: "I can only feel that the Federal Communications Commission is not communicating too well."

Incidentally, as to the title question of the panel, "What's Right With Television?" Minow said that there was a good deal that was good. However, when he set out to enumerate the pluses he mentioned only the coverage of the space shots and "some dramatic shows" before his voice trailed off.

Minow & The ABC Murder-Mayhem Rap

By JAY LEWIS

The bus stopped at the Federal Communications Commission Monday (5)—right on top of unhappy ABC-TV prexy Oliver Treyz and his fellow execs.

The celebrated Dec. 3 "Bus Stop" episode—"A Lion Walks Among Us"—brought out a little of the tiger in FCC Chairman Newton Minow who displayed his liveliest form to date in the network programming hearings.

And Treyz, in the face of fire from many quarters, for the first time conceded it was a "mistake" to have unleashed the segment starring Fabian as a warped juve who works mayhem, murder and suicide with a switchblade.

Having the bus thrown at him in the form of documentation of network communications concerning the program (courtesy of the Dodd Subcommittee which aired it only two weeks ago), Treyz shouldered responsibility for the show and then told the Commission:

"I do say now that in view of the reaction of the public—to which we have to be most sensitive, all of us (at ABC-TV) agreed that it was a mistake."

But the concession failed to appease, and Minow sallied forth. He wanted to know why Treyz did it, anyway? "ABC is not a benevolent institution. You had this loss of advertisers (all of them pulled out and 25 affiliates unplugged the network).

"National Assn. of Broadcasters told you not to put it on the air. . . . What more does it take?"

When the ABC-TV chief said NAB really didn't tell the web not to show "Lion," Minow confronted Treyz with the facts that ABC had spurned a request by the Assn. to screen the segment.

He asked Treyz whether he didn't think self-regulation was important, noting all the clarion calls from industry leaders touting do-it-yourself supervision as the first defense against the heavy hand of government. NAB, of course, is the instrument for self-regulation Minow had in mind.

'Our Standards Are Higher'

Treyz said the Fabian bit was withheld from NAB because ABC didn't think it was necessary to give it to them. "Our standards are higher than theirs," he explained.

Minow then lectured Treyz about the need for responsibility by broadcasters in determining what goes on video since the Government doesn't want to get into the act. The chairman claimed that one million children under 12 were on hand to see the Fabian caper and asked whether Treyz' children were among them. No, said Treyz, without elaboration.

FCC Network Study Chief Ashbrook Bryant pressed down harder on the ABC-TV topper than did the Dodd Subcommittee regarding the program's prenatal history. Bryant was obviously skeptical of the claim made that Miss Patricia Brown of ABC-TV's West Coast continuity acceptance office had given her okay to the final program after objecting to earlier, more brutal versions. Grace Johnson, national continuity acceptance chief for the web, insisted the show, as aired, had been given the green light by both herself and Miss Brown. (Treyz' admission of responsibility had been to effect he did not "overrule" their decision to let it go.)

Mike Foster, ABC p.r. chief, was subject to questioning about the publicity campaign he launched in advance of the show.

Foster flatly denied Bryant's insinuation that the publicity was intended to offset the advance criticism. He had a good angle—Fabian—to tie off on for the publicity drive and he used it.

"My job is to see that the newspapers of America know what is going on at ABC," Foster said with some force. He further rejected any notion that his desire was to corral the teenage audience who, Bryant said, "idolize" Fabian.

Treyz, having confessed the mistake, rose a little when Bryant kept rubbing it in. The FCC staffer quoted criticism that casting Fabian in the role of the psychopath made the "whole sordid mess an open invitation" for teenage Fabian followers to take the same violent route in real life as their hero did in make-believe. The ABC-TV head challenged the theory that youngsters emulate the villain. As a boy, he was sympathetic with Jack not the Giant. Treyz revealed this was the usual bent of small fry.

Treyz, as expected, was questioned in depth about the "counter-programming" strategy ABC-TV sprang on the competition. He described it as "part of the structure" one of several means of shaping the network schedule—rather than an objective in itself as when originally essayed. Also, ABC-TV was not just counter-programming with action-adventure, but was spotting entertainment and puffballs opposite action-type fare on the other networks. Aim of counter-programming is diversity, said he.

Overall, Treyz and his lieutenants (including news v.p. James Hagerty) were trying to please—or avoid incurring displeasure at least. In his prepared statement, Treyz strummed on the old ABC theme of how his web—and television generally—is stymied by the channel famine. Inability to clear its fare in two-channel cities has thwarted ABC's desire to serve the public as best it can.

Treyz plugged for all-channel receiver legislation, making the network lineup complete. But he was more anxious to have more VHF drop-ins and do intermixture to furnish immediate relief.

Hagerty, who had an easy time of it, read a statement puffing the news blitz he's mounted since leaving the Eisenhower White House to soup up public affairs at ABC-TV. A big point was that he's his own boss (except he reports to AB-PT prexy Leonard Goldenson) and tolerates no outside or inside meddling.

The ABC team comes back for more Wednesday

and is likely then to wind up the final phase of the proceeding

NBC's Frontal Assault

If NBC came into the Federal Communications Commission programming hearings with the idea of being on the offensive, it succeeded in offending—in the sense of stirring up ire among the Commissioners.

Not mincing his message, Board Chairman Robert Sarnoff wielded NBC's position against web regulation like a blunt, heavy instrument. He and his cohorts mounted a frontal assault on the notion of FCC statutory authority to regulate the networks, in a let-the-chips-fall-where-they-may spirit. In what appeared to be a calculated attempt to avoid a conciliatory stance, Sarnoff and senior exec v.p. David Adams told the Commission their object was not simply passive resistance to web regulation, but active persuasive efforts to get the Commission to backtrack on its recommendations for such legislation.

The NBC testimony through three and a half days of hearings featured an attitude by the execs which, while not bull-headed, was not apologetic either. It was in marked contrast to the tenor of the CBS testimony wherein prexy Frank Stanton tried, and apparently succeeded, in leaving the impression he practically saw eye to eye with the Commission with only a thin, area of friendly disagreement between them.

The conciliatory tone of Stanton's presentation and his sheer eloquence were employed to keep the FCC in good spirit without really compromising his basic opposition to the network bills and the philosophy of the big stick.

As if to disassociate itself from CBS, the NBC execs generally gave the impression they were fairly satisfied with the way their network was run. While Stanton pledged to strive strenuously for improvement, particularly in the area of affiliate relations, NBC execs refrained for the most part from holding out tall promises for reform. They conceded in effect that like most things in life, there's room for improvement at NBC, but questioned whether the need was great enough to warrant action, particularly by Government. It looked as if the idea had been preached before their coming that they had nothing to be ashamed of and didn't have to appease anybody.

Sarnoff Bears Brunt

Sarnoff took the brunt of the Commission's initial fire, sparked by his prepared statement and subsequent candid almost ingenuous replies to questions which Stanton would have sidestepped in fancy fashion (without appearing devious), and which Sarnoff met head-on.

Although the fireworks on display during Sarnoff's presentation Monday (28) were never quite equalled for the remainder of the NBC testimony, the atmosphere in the Interstate Commerce Commission hearing room used for the proceedings stayed coolish.

Adams, just before the close of the season Friday, made some statements which appeared to reflect apprehension that the network, in spurning the know-how, might have taken too rigid, even vaguely arrogant, a posture.

Referring to an exchange Thursday (1) with Commissioner Frederick Ford, the NBC exec. v.p. said, on hindsight he was "unhappy" about the colloquy. There had been no desire on his part to appear intransigent in his opposition to network regulation.

Nor was there any smug satisfaction with the status quo at NBC. He hoped the Commission had not received this impression.

When Sarnoff was jumped on by the Commission at the outset, there was a feeling among some observers it was patently unfair—he had just said what Stanton said but in more direct terms. However, as the week progressed, the impression jelled that Sarnoff's tack was deliberate, in line with the call going out from some industry circles these days to quit being so abject and apologetic. NBC, it should be said, struck back—but just so far.

Adams plugged for the Commission's retreat on network licensing. But asked by Commissioner Frederick Ford point-blank, he said he didn't want any repeal of Section 326, the Communications Act's anti-censorship proviso.

A clique of militant industryites, opposed to what's going on at FCC, is pushing for a big legislative offensive to turn the tables on Minow and the philosophy he's been identified with. Object is to strip Commission of authority via legislative overhaul of the Communications Act.

Sarnoff has seconded Stanton in support of all-channel receivers, a more significant action on part of the NBC exec than Stanton's despite fact Sarnoff stated reservations about the legislation—its imposition higher set prices on consumers and its possible conflict with the Constitution. But, on balance, he said, NBC felt the public interest would be better served with the all-channel requirement.

Together with Board of National Assn. of Broadcasters endorsing the all-channel proposal (see separate story) Adams statement Friday that parent RCA had been consulted in NBC's pronouncement of support lent the strongest impetus the proposal has ever received, capable perhaps of carrying it through Congress and its myriad barriers after years of wallowing in pigeon holes.

Running down the NBC testimony as it went day to day, Sarnoff, in response to questioning, opined that minority (eggheads) could get the kind of programs suited for their refined palates if they did a bit of dial switching and log reading. He indicated some skepticism that their much-vaunted thirst for classy fare was for real. Although Stanton made a

(Continued on page 38)

Canada B'casters Are Warned Of QT Persuaders'

Toronto, Feb. 6.

Danger of Canada's broadcasting industry falling into exploitation by "immature and irresponsible men and hidden persuaders" was warned by Emlyn Davies, member of the Board of Broadcast Governors, at a luncheon meeting of the Radio and Television Executives Club here.

Davies said that a newspaper does not need to sink to the level of the yellow press to achieve distinction in journalism; and the same could be true of radio and tv. He had never believed it to be necessary to be suggestive, vulgar or offensive in order to be funny.

"Yet we are all conscious of the debasing tendencies which many exploit. Their cruel and malicious gibes are intended to hurt and to damage; they shelter behind the facade of entertainment to justify their crude and immature practices."

Emphasizing that he spoke for himself and not officially for the BBG, Davies defended the broadcasting regulations which the Board administered and interpreted as a whole. The broadcasting industry concerned with making a profit could purchase ready-made programs from abroad and, good or bad, these were saleable commodities; but Canada's radio and tv industry was not in this favored and irresponsible position and existed to render a service.

Broadcasting had been singled out for Canadian government regulation because, though partly publicly owned and partly privately owned, taken together it made a national system indispensable to national existence and unity, he claimed.

Kennedy's Q&A On FCC Hearings

Washington, Feb. 6.

Encouraging words? Or confusion? but not amusin'?

Make your own interpretation of President Kennedy's news conference remarks re a query on apprehension of the network bosses about program (or network?) regulation.

Here's the q&a from last Wednesday meeting with the press (while the FCC adjourned the network inquiry for one day):

Q. Two network chiefs recently have expressed fear of government supervision of the tv networks. FCC has denied any such intention. Can you foresee circumstances under which FCC supervision of tv programming might become necessary or useful?

JFK. No. Do you mean a different kind than now, a different relationship than that which now exists.

Q. Yes, over program content.

JFK. No. I don't. I think as you know the Federal—the FCC does have certain regulations with regard to the percentage used in public service. Mr. Minow has attempted not to use force, but to use encouragement in persuading the networks to put on better children's programs, more public service programs. I don't know of anyone, and Mr. Minow has already denied, who is considering changing the basic relationship, which now exists.

The President left the clear implication he thinks the Commission has a requirement that broadcasters set aside a certain percentage of their schedule for public service. And, carry out the same idea, Minow would prefer not to wield this power, and instead use persuasion.

At any rate, the fear, as reflected in the program inquiry testimony, is not of direct programming "supervision," but of creeping censorship—via the back door, lifted eyebrow, etc.

And what some network toppers now regard as one of the biggest threats is exactly what the President said Minow is doing (with White House endorsement clearly implied).

Namely, "encourage" as a device to uplift tv.

NEW TREND IN 7:30 'OPENERS'

Networks Bankrolling 72 Pilots

Hollywood, Feb. 6. Seventytwo pilots are being bankrolled by the networks as tv's annual pilot season nears its climax. Only a comparatively few are left to roll as most producers and companies try to wind them and have them on Madison Ave. in February.

NBC-TV paces the nets, with 28 pilots deals, including several being filmed in England. ABC-TV is runnerup, with 26 and CBS-TV is next with 18, five of which are being filmed in N.Y.

NBC-TV-financed pilots include "33rd Montgomery St.," two "Dr. Kildare" spinoffs, "The Search," and "The Eleventh Hour," "Logan's Cove," "Outpost," an "Outlaw" spinoff, "Empire," "Andy Hardy," "Amy," and "Ensign O'Toole."

CBS-TV b.r. is on projects such as "Young Man in a Hurry," "Little Amy," True mag anthology, "The Adventures of Hercules Poirot," "The Victor Borge Show," "Call to Danger," "Howie" and "Defiance County."

ABC-TV deals include "The Plainsman," "Josie and Joe," "The Human Comedy," "Entre Nous," "Come A-Running" and "The Barnstormers."

'Father at the Window'

Robert Young Stars in the Case of the Switching CBS-TV Shows

The saga of "Father at the Window" now finds "Window on Main Street" and "Father Knows Best" switching slots on CBS-TV, effective the week starting Monday (12).

The saga, before its resolution, took as many twists and turns as found in plots of half-hour episodes. Sponsors Scott Paper and Toni, riding the new Robert Young star, "Window on Main Street" were mighty unhappy with the ratings. "Window," slotted Mondays at 8:30, just didn't catch on in the Nielsen. In fact, reruns of the Robert Young star, "Father of the Bride," slotted Wednesdays at 8 p.m., were outdrawing Young at the "Window" in the Nielsens.

What to do? Scott Paper and Toni were reported willing and able to move their dough over to "Father" for the remainder of the season. Producer Gene Rodney and partner Young, though, had a firm commitment from CBS-TV to finish out the season, and it's understood they balked at an offered settlement for anything less than the committed number of episodes.

Low ratings caused production plan alterations. In an effort to bolster "Window," Rodney instituted a change in format, according to reports from the Coast. Instead of Young playing the snoopster from his Main Street window, the upcoming segments have him moving in with a family. Switch (Continued on page 46)

NBC-TV's Sabbath 5 to 6 Kid Show

NBC-TV is planning to shake up its early Sunday night lineup for next season and put stress on a weekly hourlong show for the moppets in what appears to be that web's answer to Newton Minow's cry for better juve programming.

Network is laying aside the Sabbath 5 to 6 p.m. slot for the kid show. One particular reason for the advent of the new kiddie stanza is the high degree of probability surrounding the demise, at the end of this season, of NBC-TV's present culture kick for the kiddies, the 6-6:30 "1,2,3-Go." "Go" is under Irving Gittlin's production, aegis and it's understood he'd like to shed the weekly half-hour, since he has such heavy commitments in the straight pubaffairs area. And with the 6:30 "Bullwinkle," a probable loss, NBC-TV now has to plan out a new lineup for the 6-7 Sunday time. Time is wide open for the moment.

Chances for "Tom Sawyer" at 7 have grown hotter, NBC sources report. Last week, it was understood that CBS had a chance at this half-hour telefilm, which Kraft will sponsor and Screen Gems will produce.

Rest of the NBC Sabbath sked will remain Walt Disney, "Car 54," "Bonanza" and DuPont, latter with the accent on live drama.

Man's Game

Chicago, Feb. 6. Six years ago, three of the four Chi telecritics were ladies. With Janet Kern leaving the American last week and Bill Irvin replacing her, the male byliners now outnumber the femmes in television, four to zero.

It's safe now to call it the "reviewing fraternity."

CBS Thurs. Plot: 'Mr. Ed,' 'Mason' Hitchcock Hour

The programming plot to turn Thursday nights from the weakest rating night of the week for CBS-TV to the strongest, if possible, is out in the open. It'll be a "Mr. Ed," at 7:30 p.m., followed by "Perry Mason," the hourlong "Alfred Hitchcock Show," all hopefully lending rating support to "CBS Reports," the web's prestige pubaffairs outing.

That's the Thursday night plot for next season. "Mr. Ed," taken out of syndication and given a Sunday 8:30 p.m. berth, has proven out in its first season on the web to be a rating sleeper. "Perry Mason," one of the top-rated shows on any of the webs, would be replaced by "Checkmate" in its present 7:30 p.m. Saturday night berth, according to present plans.

In the Nielsen rating derby, CBS-TV at midseason claims five out of seven nights of the week as wins in the three-network race. The other losing night for CBS-TV this season has been Wednesdays. Set for that night next season are Dick Van Dyke and the alternating "U.S. Steel Hour" and "Armstrong Circle Theatre." Pencilled in from 7:30 to 8:30 p.m. is the new Max Liebman comedy live entry, with the remainder of the night up for grabs among the many projects of the web, and possible outside packagers and sponsors.

Herb Brodtkin's "The Nurses" hour series has been slotted for Fridays 9:30 next season, with the present two half-hours shows out at that slot. "Twilight Zone," currently occupying the 10 p.m. slot, will be moved elsewhere, and "Father of the Bride," the 9:30 p.m. holder, will be axed.

Bob Banner's "TV Tonight" is (Continued on page 46)

'Oh, Those Bells' As Cummings Replacement

"Oh, Those Bells," the slapstick comedy skain starring the Wiere Bros., looks like the replacement for the "Bob Cummings Show" on CBS-TV.

"Cummings," shifted to Thursdays at 7:30 p.m., goes off March 8.

SHOOT-EM-UPS GRADUALLY EXIT

More and more the westerns are disappearing as the 7:30-8:30 staple for luring the kids. Even some of the westerns that'll stay aren't very "western" any more, i.e. "Wagon Train."

For example, NBC-TV is scratching "Outlaws" from the Thursday 7:30 hour next season and plans to install the new hourlong Peter Tewksbury comedy, "The Young Men." It's about four youngsters living on a house boat in contemporary America. NBC-TV has already committed 26 weeks of the 60-minute series.

The same network is bumping "Wells Fargo" from its Saturday lineup and is going to fill the time with a "contemporary south-western," an hour show called "Empire."

It's true that NBC-TV is also likely to renew a western known as "Laramie" as its Tuesday night 7:30 opener. It's also true that the same web is going to replace one western of 60-minutes length ("Wagon Train") with one 90-minutes long ("The Virginian") on Wednesdays. Moreover, ABC inherits "Train" for its own Wednesday berth and will undoubtedly keep "Cheyenne" for Mondays at 7:30.

Yet, there'll only be six "western opening nights" out of a possible 21 divided among the three networks. The upcoming season is in sharp contrast to the hoss opera-filled kid times of a few seasons back. Such items as comedy, panel shows and even circuses (as in the case of "International Showtime") have been moving into the all-important, kid-slanted hour on all webs.

CBS-TV is cancelling "Frontier Circus" at the Thursday 7:30-8:30 entry, and this show has been infinitely more western than "circus." The only 7:30 westerns to be on CBS next season will be the repeats of "Gunsmoke," Tuesdays (called "Marshall Dillon") and a Friday continuation of "Rawhide."

On the other hand—and perhaps this is one of the contributing factors for the decline in dependence on oaters—is the success of "To Tell the Truth," a 7:30 paneler which opens the CBS-TV Monday lineup. It's now considered a hallmark for the kind of early evening operation CBS likes to run.

Out of seven nights, NBC-TV will only have two westerns (instead of four) to open the night. "Walt Disney's Wonderful World of Color" stays Sundays, Mondays are now unskedded (but it hardly looks like a western), Thursdays it's no more "Outlaws" and Saturday it's "Empire" vice "Wells Fargo."

Of course, ABC might always end up with a western on either Friday or Saturday nights, since on both nights the 7:30-8:30 time is presently unskedded, but it doesn't look likely at the moment. This being the case ABC'll only have "Cheyenne" (Continued on page 53)

NBC Communism Special for Kids

NBC-TV plans a special study on Communism for younger television viewers. The special, according to NBC president Robert E. Kintner, is slated for the '62-'63 season, and will be produced by the same group, including reporter Robert Abernathy, which did "Update" for the web.

Kintner told a veteran's group in Washington last night (Tues.) that NBC is contemplating several such shows on "Communism and its challenge to the freeworld" next season, but only the one has so far been made definite.

British Equity Warns U.S. Talent On Making Com'l TV Appearances; 100 Writers Affected By Strike

H-B's Gee Whiz Audience

Evidence of the audience pull of the Chet Huntley-Dave Brinkley cross-the-board news show on NBC-TV, co-sponsored by Camel and Texaco, is gleaned from the following intelligence research by the network:

Over the season's span, the 6:45-7 program has averaged out to 9,500,000-homes nightly exposure, or something like 27,000,000 people. And that, say the NBC researchers, is 20% higher than the homes reached for the average nighttime show in any category between the prime hours of 7:30 to 11 o'clock.

'28 By Jaffe' As Producer Expands Org & Goes Film

Henry Jaffe Enterprises, which has been active almost exclusively in live or taped tv shows, is heading into its first sustained effort in film production for television. Jaffe is embarking into the market in association with Jerry Stagg, producer of such shows as "The Pulitzer Prize Playhouse," "Celine Theatre" and others.

At this stage, Jaffe and Stagg are focussing on a half dozen properties in various stages of completion. Jaffe has already lined up a stable of writers to work on the shows and casting is now underway on several. Among the scripters now on assignment from Jaffe are Dale Wasserman, Max Wilk, Larry Gelbart, Burt Shevelove, Tom Waldman, Frank Waldman and Nat Wilk.

Jaffe is accenting the "Independent" character of the film projects which are being wholly financed by himself. He is not aiming at network financing or participation at this stage in order to preserve his freedom of motion and choice with respect to the development of the properties.

Jaffe is also pitching a new television series titled "The New America," based upon contrasting the old with the new in various aspects of our culture. Show plans to use a "stock company" of young performers who will appear each week in a new setting and a new theme. Guest stars will be fitted into the theme or locale of each show. Among the ideas to be explored in the now-and-then format would be New Orleans, the world of fashion, railroads, the Far West, etc.

With the exception of "The Shirley Temple Storybook," which was telecast partly on film, Jaffe has been active chiefly on the live side on tv. During the next 12 weeks, his company will be delivering 12 hour-long color shows to NBC-TV. These will comprise eight live shows for the "Bell Telephone Hour," one taped and two live Dinah Shore shows and one taped "Highways of Melody" stanza. It'll bring Jaffe's total of specials to 28, a new high for the organization.

'Benny at Carnegie' Repeat to Lipton Tea

Lipton Tea, via SSC&B, has picked up the rerun of "Jack Benny at Carnegie Hall" for telecasting by CBS-TV sometime in August. Formal signing of the deal is due any day.

Lipton Tea also will sponsor the Julie Andrews-Carol Burnett special, to be telecast in early June.

London, Feb. 6. Despite the Variety Artists Federation's efforts to secure the safe passage of U.S. performers into commercial tv here, British Actors' Equity has made its position clear to America's Screen Actors' Guild—any SAG member who "intervenes" by accepting a British engagement on the indie web will at no time receive an Equity card.

Brusque warning to Yank talent—it means for example, they could never work in British films—follows a flurry of transatlantic cables between VAF, SAG, and Equity regarding the scheduled appearance of Dorothy Provine in Associated Television's variety show "Sunday Night At The London Palladium." Now, the union is also looking into the case of Buddy Greco, another U.S. inking for the ATV showcase.

VAF maintains, however, Equity is operating outside of its jurisdiction when it comes to blocking vaude talent for vaude shows—especially as VAF is no longer in dispute with the indie web. The actors' standpoint is that it will not allow foreign talent to be imported to replace native artists who are kept out of video because of their Equity membership.

Associated Television is expecting Miss Provine to "honor her contract" notwithstanding the fact that SAG—of which she is a member—has a resolution instructing members not to take work in commercial video here after Oct. 31.

Meantime, another section of the U.K. video community, the writers, have also been hit by the layoff. With the demise of live series and so on, upwards of 100 writers are having to seek work outside the commercial network, says the TV and Screen Writers' Guild.

'62-'63 Pileup On Psychiatric Pilots

If television has public health boys and psychiatrists all over the spectrum next season, it'll mainly be because of the two hospital series, "Dr. Kildare" and "Ben Casey," which are now hitting the network Nielsen wickets with resounding smacks.

There are at least three "pilots" for next season based on the activities of the public health department. All the shows, hour in length, are spinoffs from existing series. Metro's "Kildare" on NBC-TV is supplying an item called "The Search." Crosby Enterprises' ABC-TV entry, "Casey" has a spin-off, too, and, last, Dick Powell's hour on NBC-TV, made by Four Star, is supplying a similar show called "400 Independence Drive," being fronted by David MacLean and Bill Bendix.

As for psychiatrists, there'll be certainly one pilot on neurotic noodling, maybe two. The one certain is a "Kildare" spinoff, the one maybe is from "Casey." And, furthermore, other producers are reportedly planning psychiatric pilots for the '62-'63 semester.

Looks like the notebook and the stethoscope are edging out the 45 as tv's favorite sidearms.

Longterm Pact For NBC's Hugh Downs

NBC-TV signed Hugh Downs to a new longterm exclusive pact, made last week, with a couple of million dollars reportedly guaranteed over a four-year period to the performer. First off, Downs will continue being second man on the web's latenight strip, which means he'll backstop Johnny Carson next fall as he has long backstopped Jack Paar.

He'll also stick with NBC-TV's daytime strip, "Concentration."

KNXT Hits L.A. Jackpot With 60-Min. News Strip Achieving an SRO Status

Los Angeles, Feb. 6. When CBS' 60-minute KNXT here started "The Big News," an hour-long news show Monday through Friday last October, it represented a major programming decision and financial gamble by the station, but fact that the show is SRO and ratings are inching up indicate that Los Angeles viewers are watching and the gamble is paying off.

Strip consists of 45 minutes of local news plus the web's Doug Edwards feed. Importance of the strip also lies in the proposal of the web's news department seeking an airtel okay for increasing the web news feed from 15 minutes to half an hour. The web proposal has been dormant, but any local breakthrough in increasing news shows successfully could be used as ammunition in wooing airtel okay.

At KNXT, first ratings reports last November gave "The Big News" an 8. This figure shot up to a 10 in December and is still holding strong at that level. Average share of audience for December (ARB) was 22.7, with "The Big News" beating all other news shows in the 6:30 to 7:30 p.m. period.

Other stations known to be trying the 60-minute news format are KOGO, San Diego, KCRA, Sacramento, WTVT, Tampa; WAGA-TV, Atlanta; and WHAS-TV, Louisville. San Diego's KOGO and KCRA, Sacramento: are NBC affiliates with the remainder CBS affiliates.

Sold out from the start, KNXT's "The Big News" has a strict rule against spotting commercials between news stories, spacing them instead at five or 10-minute intervals between segments. At present the show has 27 sponsors, eight of which rotate their spots throughout the week.

To provide "magazine of the air" coverage, the show uses five men, each with a specialty. These are Jerry Dunphy, top stories and anchorman; Gil Stratton, sports; Maury Green, special assignment; Ralph Story, "Human Predicament" segment; and Bill Keen, weather.

Bob Wood, KNXT's station top, says "we threw a 35-man staff into the show and that's not too many for the job. We have three camera crews covering local news 24 hours a day and these men never sit down."

Having such a large staff backing up on-the-air reporters makes for more news than "The Big News" can always handle. According to anchorman Dunphy, things get pretty hot in the show's closing minutes when he starts throwing away prepared material in order to finish off what he started.

\$2,000,000 Sale Of Denver KTVR

Denver, Feb. 6. J. Elroy McCaw, president of Gotham Broadcasting, has sold his independent Denver station—KTVR, Channel 2—for \$2,000,000. The deal was set by Bill Daniels, whose Daniels & Associates is one of the nation's largest community antenna tv brokerage firms.

Although Daniels purchased the station in his name, he said that when and if the FCC okays the sale he would assign operation of Channel 2 to a recently incorporated firm known as Colorado Television & Radio, Inc.

Daniels also owns KFML-AM-FM, a fine arts station here. Another Daniels enterprise, Televents, Inc., owns seven CATV systems in Colorado.

Daniels said his plans, pending FCC approval, include moving Channel 2 from its present location to a site yet to be selected; increasing the station's coverage area; upgrading programming; and dwelling heavily on local news, special events and public affairs.

Channel 2 was Denver's first tv station and the first in the nation to obtain an operating permit after the FCC's freeze. It went on the air in July, 1952 as KFEL-TV. Its original owner, Gene O'Fallon, sold the station to McCaw in July, 1955 for \$750,000.

McCaw is owner of New York's WINS Radio and KTVW in Tacoma.

Set Far East Distrib Deal on Desilu Product

Hollywood, Feb. 6. Interlingual International Inc. of Tokyo will be sales rep for distribution of Desilu's filmed inventory in the Far East.

Desilu product will be repped in Japan, Korea, Thailand, Hong Kong and other Far East markets. Desilu Sales will open an office at Interlingual's Tokyo headquarters, and deal also calls for mutual agenting services under which both firms will handle acquisition of new product for each other. The current deal makes total of shows bought by Interlingual for the Far East to \$2,000,000.

HARTFORD SETS JUNE BOW FOR EDUC'L TV

Hartford, Feb. 6. First of this state's three educational tv outlets will start ethering sometime in June: Channel 24, sponsored by the Connecticut Educational Television Corp., announces that it will be ready for business about that time. It will share the transmitting facilities of WVIC, atop Avon Mountain.

Cooperative venture with WVIC will save the city station some \$125,000 in capital outlay and allow for an earlier start than otherwise projected. It's anticipated that the three stations will require \$1,000,000 plus \$300,000 operating expenses per year.

Two other etv stations, one at Bridgeport and the other at Norwich, will get under way once the Hartford station has been launched.

Allied Artists Bundle Of Science Fiction Pix

Getting into the space act, Allied Artists Television has a new package of 20 pix out in the market, titled "Science Fiction for the 60's."

Among the titles in the package are "Queen for Outer Space," with Zsa Zsa Gabor; House on Haunted Hill; Vincent Price; "The Bat," Vincent Price and Agnes Moorehead; "Frankenstein 1970," Boris Karloff; "The Atomic Submarine," "The Hypnotic Eye," "Not of This Earth" and "The Disembodied."

In a separate development, WOR-TV, N.Y., bought Allied Artists Television's "Cavalade of the 60's, group No. 1 Package" of 40 pix. Cinematics in the package include "Friendly Persuasion," Gary Cooper, Dorothy McGuire, Anthony Perkins starrer, "Al Capone," Rod Steiger; and "Wichita," Joel McCrea, and "Phoenix City Story."

HOUWINK'S D.C. STRIPES

Washington, Feb. 6. Frederick C. Houwink has been named vice-prexy of the Evening Star Broadcasting Co., succeeding B. M. McKelvey who continues as a member of the company's board of directors.

Houwink has been general manager of WMAL AM-FM-TV here since last September.

Acad Sets Big Brass Turnout for Incepting New Chapter Cities

Thirteen of the largest television station groups will be the core of a luncheon tomorrow (Thurs.) being given by the National Academy of Television Arts & Sciences. ATAS prexy Bob Lewine invited them to the Waldorf to discuss addition of new Academy chapter cities and to encourage wider participation in the org's proposed library and museum.

Attending will be Frank Smith of Capital Cities, C. Wrede Petersmeyer of Corinthian Broadcasting, H. Peter Lasker of Crosley Broadcasting, John W. Kluge of Metropolitan Broadcasting, Tom O'Neill of RKO General and George B. Storer Jr. of Storer Broadcasting.

Others there from large chains will be Weston C. Pullen Jr. of Time, Walter Annenberg of Tri-angel, John Hayes of the Washington Post Co., Donald H. McGannon of Westinghouse Broadcasting, Julius Barnathan of ABC-TV's 60's, Merle S. Jones of CBS-TV's 60's and Peter Sugg of NBC's 60's.

Among them, these 13 chains represent nearly every major market in the country. Except for NAB conclaves, this will be the first time all the chains were repped in the same room—and, in most cases, by their topmost brass.

Mpls. KTCA-TV to Bow 'Junior College of Air'

Minneapolis, Feb. 6. Local non-commercial educational station KTCA-TV plans to start a television "junior college of the air" next fall. Dr. John C. Segwarwald and W. W. Kemmerer, general manager and research and development director, respectively, say that local business and foundation financing for the "college of the air" is virtually assured.

Kemmerer asserted that the new college to be set up "probably will be unique in the nation" and that eventually it will seek recognition by U. of Minnesota and North Central Association, the latter a regional accrediting agency.

At the outset in September, there'll be five basic courses televised in the late afternoon or early evening, permitting employed people to enroll. Initial courses will be English, science, history, a foreign language and mathematics. It's hoped to have lower tuition fees than those of the U. of Minnesota.

MCA TV Hour Seg Sales

Another 15 stations have lined up in deals for MCA-TV's off-network hour series, "Suspicion," "Cimarron City," "Riverboat," and "Overland Trail."

New deals include: KXAB, Aberdeen; WJZ, Baltimore; WBEH, Buffalo; WCA-X, Burlington; KMBC, Kansas City; KSHO, Las Vegas; WLUC, Marquette; WCKT, Miami; WSFA, Montgomery; WVUE, New Orleans; WTR, Norfolk; KWTW, Oklahoma City; WPRO, Providence; WLSL, Roanoke; and KREM, Spokane.

'GALLANT' LATINO SALES

"Captain Gallant of the Foreign Legion" has been placed into syndication in areas outside the U.S. via Irving Field's Overseas Programming Committee, Ltd.

The Ruster Crabbe starrer already has been sold in Venezuela, Argentina and Brazil.

Detroit's Nobby 'Lobby'

Detroit, Feb. 6. A group of 78 Detroit families, who call themselves the "Listener's Lobby," last week made the unheard of gesture of purchasing a quarter page ad in a metropolitan newspaper to thank a station for its programming. The ad, which ran last Wednesday (31) in the Detroit Free Press, is understood to have cost around \$800.

The station on the receiving end was WDTM, an FM-er that has been on the air only slightly more than a year and the first of a projected group of FM stations owned by Talliesin Broadcasting Co. Company has applied for frequencies in Milwaukee, Pittsburgh and Cincinnati. Its programming accent is on the fine arts and news.

A paragraph in the Listener Lobby ad reads: "The Talliesin Network has placed its faith, its future as a private enterprise and its pilot station WDTM-FM in this environment. Since WDTM began broadcasting, regular listeners have had the best our culture makes available to radio brought into their homes."

Above the list of their names, the Lobbyists wrote, "We patrons of this venture into the fine arts of radio wish to record our pride in WDTM as a new and unique asset to the community."

TV-Radio Production Centres

IN NEW YORK CITY

CBS-TV prexy Jim Aubrey and program v.p. Oscar Katz on Coast for program confabs . . . Charlotte N. C. sales and marketing execs named Andy Griffith, a native son, to receive its Distinguished Salesman Award. Griffith goes home April 27 to accept the prize . . . Larry White, CBS-TV daytime program v.p., back from Coast . . . Doug McClure of CBS-TV's "Checkmate" and his wife, actress Barbara Luna, back to Coast after a trip to the St. Paul Winter Carnival . . . Gordon Mason, general sales manager of KNX, CBS' owned Los Angeles radio station, and of the CBS Radio Pacific Network, becomes CBS Radio's field manager of affil relations, effective Sunday (11) . . . Ken Banghart plays host to Shelley Berman, author Will Oursler and foreign correspondent Philippa Schuyler on his WCBS Radio show next week . . . Jack Sterling, WCBS Radio early morning personality, takes his winter hiatus starting Feb. 16 in Puerto Rico. He'll return on March 7 . . . CBS Newsman Allan Jackson is planning the second part of his series, titled "You Have to Write, Too!," a study on how to prepare a news script for radio and tv . . . Gloria Okon, weather girl and spokeswoman for Arnold's baked goods is expanding into the coffee field. Arnold's recently purchased a Colombian coffee firm . . . Veteran tv emcee Ted Mack is hospitalized at Harkness Pavilion (Columbia-Presbyterian Medical Center.) Mack was operated on Thursday (1) for impacted wisdom tooth. "Ted Mack and the Original Amateur Hour," taped several weeks in advance continues during his illness . . . Larry Kert of "A Family Affair" will visit Joe Franklin's "Memory Lane" on Feb. 22 on ABC-TV . . . CBS News crew accompanies Attorney General and Mrs. Robert F. Kennedy on their round-the-world trip to prepare a filmed report of their tour on "Eyewitness" . . . WCBSTV, N.Y., for the first time placed a full page ad in the Spanish language, "El Diario." Prompting WCBSTV's ad-publicity director Len Traub to make the move was a local program on Puerto Rico and Sunday's (4) "Twentieth Century" outing, titled "Puerto Rico—The Peaceful Revolution." Preceding the web's outing, station on Saturday (3) had its "Eye on New York" deal with the problems of Puerto Ricans in the metropolitan area . . . former Pittsburgh Pirate slugger and Chisox play-by-play announcer Ralph Kiner joins Lindsey Nelson and Bob Murphy as the broadcast team for WOR's broadcasts of the new New York Mets this season . . . First month of '62 saw Mutual radio web picking up 11 new affiliates in as many states . . . Former "March of Time" producer-director Richard Krolnik has joined Time-Life broadcast as a general exec with duties in sales and promotion.

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SYNDIE SAVIOR: OFF-NETWORK

The Battle of the Biofilms

The syndication market place is loaded with rumors regarding the competing biography series out of BCG Films and Official Films—"It's a giveaway... all they got is a pilot...—but the word from either camp is "advancing on all fronts, thank you."

For the hour series, "Perspective on Greatness," produced by Hearst Metrofone, BCG reports sales in 38 markets with emphasis on prestige sponsors such as local bank, Blue Cross, Volkswagen and Great American Insurance Co.

BCG prexy Nat Gassman, who plans to pitch several markets personally in the next few weeks, says all the sales have been pacted in New York so far. Two of the hours have rolled in New York already—on Al Smith and Charles Lindbergh—and biofilms are in production or contemplated on the Windsors, Babe Ruth, Admiral Byrd, Wendell Willkie, Harry Truman and a score of other 20th century personalities.

BCG has worked up an impressive clip book on the press and sponsor reaction from initial showings in Cleveland, Seattle and Columbus.

Official's "Biography," half-hour biofilms produced by David Wolper, and slated for airing this spring, have reportedly been sold in more than 10 markets with important regional sales close to signed in several areas.

Besides the pilot, Wolper has delivered to Official stanzas on Babe Ruth and the Windsors and the company this week is slated to receive treatments of Gandhi and General Pershing. Schedule calls for two a week until the 26 episodes are in.

"Biography" is scheduled to preem on WNBC-TV, New York, during March with a Benton & Bowles bank-client bankrolling.

Barter Firm Slaps \$5,390,500 Suit Against Y&R, 17 Station Reps

AP Management Corp., Beverly Hills firm promoting the "Petker Plan" barter deal for radio, has asked New York Federal Court for a preliminary injunction enjoining Young & Rubicam and 17 rep firms from anti-trust violations against AP.

The injunction was asked pending a final hearing of the complaint in AP's suit for \$5,390,500 damages against Y&R and the reps, charging defendants with inducing and coercing radio stations from doing business with the barter firm. Complaint also charges the agency and reps with putting out "misleading, disparaging material concerning AP, and with boycotting AP and its business."

AP describes the Petker Plan as the standard barter arrangement with deals directly with stations for commercial time, in exchange for programs, merchandise and services, and deals in turn directly with advertisers for purchase at low rates of the commercial time. Agency and rep, says the affidavit for injunction, can't match the low cost to the advertiser charged by AP.

AP claims that in Oct. '61, Y&R client Bristol-Meyers negotiated to expand deals with AP to include

(Continued on page 46)

141-Market Spread For 'Light Time'

Atlantic City, Feb. 6. "Light Time," the National Lutheran Council's tv show for children, entered its second season last year with the series being seen in 141 markets across the United States Canada and overseas. Miss Betty Barth, of Chicago, secretary of the Council's Department of Radio-Television, told the 44th annual meeting of the National Lutheran Council in session last week at Colton Manor that it was estimated that a minimum of 54,000-000 viewers watch it each year.

The weekly, quarter-hour program, offered free to stations, was launched in September of 1960 and the second series followed last fall. Each series consists of 39 programs aimed primarily at children in the 8-12 year age bracket. Selections from each series also are made available for the 13-week, summer rerun season.

"Light Time" programs dramatize individual Christian concepts, using a variety of production techniques such as puppetry, animation, dramatization and true stories.

Fred A. Niles Production, Inc., of Chicago, is the producer of the first two series budgeted at \$775,000. The project is sponsored by the American Lutheran Church and the Augustana Lutheran Church.

Ziv-UA's Trailblazer Plan in Wolper Assist

David Wolper's "The Story of..." is the first property selected for the Trailblazer plan adopted by Ziv-UA and the Katz Agency. Plan, which becomes a reality in the fall of '62, is designed to bolster first-run syndie product.

Katz Agency is understood to have rallied sufficient number of stations to put the plan into effect. Plan guarantees time slots on participating stations, one of the main blocks to date in securing sponsorship. Wolper's "The Story of..." is a documentary in the vein of "The Story of A Rookie" special on Willie Mays.

Japan's \$8,000,000 In Liberalizing Of TV, Pix Imports

Tokyo, Feb. 6.

Anticipating further liberalizations in import of foreign films and tv product, the Exchange Bureau of Finance Ministry is expected to appropriate about \$8,000,000 to cover both media during first half of fiscal 1962, which begins April 1. Figure is boost from \$7,550,000 for theatrical and tv film royalties during each half of fiscal 1961.

Exchange Bureau officials have started study for upcoming film royalty appropriation prior to meeting with Foreign Film Import Liaison Council scheduled for middle of February. Finalization of budget is expected by end of March.

WNYC's Music Fest Set With 100 Shows

WNYC, New York's municipally owned station, is kicking off its 23d annual American Music Festival Feb. 12 with a series of 100 live and recorded shows that will run until Feb. 22. A feature of this year's fete will be the presentation of 15 public concerts which will be aired over the 11-day span. Professional groups, schools and orchestral associations throughout the U.S. are cooperating.

The National Assn. of Composers & Conductors is presenting the opening concert from Town Hall Feb. 12 with the cooperation of the Musicians Performance Trust Fund. During the run of the festival there will be over 60 premiere performances of works by American composers.

GRABS BIG SLICE OF DOMESTIC BIZ

Those highly commercial off-network properties are blitzing a sales trail on today's icy, hazardous syndication slopes. The shuffling is a tricky affair, with the non-pro's (i.e. the weak properties) taking spins galore, but with the strong series reaching safety intact.

Taking the experience of off-network selling out of the confines of skiing analogies, the rerun biz today accounts for a healthy chunk of all domestic syndication currently. As the number of first-run shows dwindle with each successive year, the proportionate share of dollars accounted for by off-network properties looms larger. As one syndicator put it, the competitive fight now is which syndication house will ring the off-network rerun bell in market after market.

In essence, the off-network rerun market is characterized as strong for strong shows.

Except for some exceptional deals, off-network selling is strictly a station affair, a situation which is currently putting reppery outfits in the limelight. Importance of repperies in current off-network selling was underlined by one syndie house. Many stations, according to the syndie exec's experience, hold off buying off-network properties until the repperies of the stations give the greenlight. For this reason, repperies are being fed success stories of properties, ratings, and audience composition, etc. If the repperies feel the off-network vehicle is a good spot carrier for national advertisers, they advise their stations to buy. If the contrary is true, stations are reluctant to buy a property in the face of the repperies word that the show might not attract national spot advertiser coin.

Growing role of repperies in syndication also is reflected in the Ziv-UA deal with the Katz Agency, a deal designed to trigger more first-run properties in the market.

Recent off-network properties put on the market include MCA TV's "Love That Bob," 173 half-hour episodes, and the third year of CBS Films' "Phil Silvers Show." In recent months, CBS Films, ABC Films, NBC Films, MCA TV, Ziv-UA's Economw Division, Official Films, and Screen Gems, among others, have been active in the off-network rerun field. Their success depends on the property rather than the house.

For example, CBS Films coralled sponsor Foremost Dairies for third year production of Phil Silvers in 11 markets. It's a heartening full sponsorship regional deal for CBS Films. Procter & Gamble has also signed for the off-network skein, taking the series on an alternate week basis in six markets.

"New Bob Cummings Show" may be having its difficulty on the webs (it'll be axed March 8), but reruns of his old show opened with a sales flurry. "Love That Bob" in its syndication thrust locked up some key markets in its initial go-around.

Also doing well are Official Films' "Peter Gunn," ABC Films' "Wyatt Earp," NBC Films' "The Best of Groucho," CBS Films' "December Bride," among others. NBC Films is intriguing Art Linkletter's "People Are Funny," sales are perking up on ABC Films' "One Step Beyond" and MCA TV's "M Squad" adds additional markets on its sales roster.

No one's boasting about the weakies, but get any syndicator to let his hair down and he will acknowledge that they are around. It's one of the sad facts of life that a so-so entry on the networks, or an obvious poor network entry, just won't make it in the competitive market-by-market rerun field.

WABC-TV's 'Davey & Goliath'

"Davey and Goliath," a series of 26 quarter-hour animated cartoon program, has been picked up for WABC-TV, N. Y. for Saturday mornings. Series kicks off Feb. 10.

\$6,500,000 Gross for ABC Films, A 400% Increase on Foreign Sales

Back to 'Dagnet'
"Dagnet," the "files of" crime show which spawned so many imitators, has its title back. When it went off the NBC-TV web, with 276 episodes in the can, it was syndicated by NBC Films under the title of "Badge 714."

Now NBC Films syndication rights have expired and the skein is back at MCA TV, which is distributing it under its original title. Initial sales under the "Dagnet" title include WFIL, Philadelphia; WGAL, Lancaster; WCHS, Charleston, W. Va.; KOOL, Phoenix; KSHO, Las Vegas; KNTN, Tacoma-Seattle; WBS, Atlanta; and WGAN, Portland, Me.

Par-King Features Cartoon Co-Prod. (TV and Theatres)

Paramount Pictures and King Features Syndicate have entered into a coproduction deal on three cartoon properties out of King Features' comic strip stable. Novel part of the deal is that it calls for both theatrical and tv release of the animated cartoons, with Paramount handling theatrical and KFS handling tv distribution.

The three properties are "Beetle Bailey," "Barney Google and Snuffy Smith," and "Krazy Kat."

Al Brodax, director of tv for King Features, began developing these three strips for tv over a year ago, and signed a Coast animation plant to produce a pilot subject of each. When Paramount, which has had a long and close relationship with King, found out about the project, it became enamored with the project and decided to go theatrical with them. Hence, Paramount's cartoon studios in N.Y. will produce a dozen subjects spread over the three properties. Paramount plans to start theatrical distribution of the first of these this spring.

Meanwhile, Brodax this week returns from the Coast where he completed work on the third of the pilot films, "Beetle Bailey." For tv, Brodax is planning to offer the three properties in an "omnibus" half-hour with appropriate bridges, or he may go for a half-hour show of any one of the three properties. Voice of Private Bailey is being done by Howard Morris, of the old "Sid Caesar Show." Allen Melvin, who played Corporal Henshaw in the old "Bilko" show, voices the role of Sergeant Snorkel in "Beetle Bailey."

The Paramount-King Features relationship goes back to 1932, the year that Paramount made the first "Popeye" cartoon. When Brodax set up the KFS tv division two years ago, he signed the Paramount cartoon studio to make a large part of the 220 new "Popeye" cartoons that King is producing specifically for tv.

WB Shows Set For South Korean Market

Tokyo, Feb. 6. Warners has become first foreign telefilm distributor to enter South Korean market with sales of "Colt 45" and "77 Sunset Strip" to KBS-TV in Seoul, the government non-commercial station.

Deal, according to Charles P. S. Boyd, manager for WB in Japan, is for sets of 13 episodes with options for renewal. Price is not large, Boyd said, because there is only about 2,500 sets reached by the two-kilowatt station.

ABC Films, syndication and film production wing of AB-PT, chalked up a solid gross of over \$6,500,000 during last year and is rolling into 1962 at a pace topping that of last year's. Of the total take, foreign revenues accounted for \$2,500,000 which represented about a 400% increase over the previous year.

Major factor in ABC Films' sharp hike in overseas coin has been the revamping of its overseas sales operation. Instead of working through local selling agents, the company has now opened its own offices in London, Paris, Stockholm, Rome, Frankfurt, Toronto and Tokyo for blanket global coverage. In England, currently ABC Films is riding on Associated Rediffusion with "One Step Beyond," "Close-up," "Expedition" and "Ben Casey," for an hourly total that accounts for over 50% of all U.S.-originated programming allowable under Britain's quota restrictions.

Last year's take was not only the highest for ABC Films, but it was the first in several years that it moved into the black. Under prexy Henry Platt, ABC Films has been stressing economy and flexibility in its programming ventures to keep afloat in a syndication market that is at a low ebb. One of ABC Films' click entries has been its Joyce Brothers package of 195 five-minute segments which can also be tied together in 15-minute stanzas. Additional shows with this type of format are being projected.

ABC Films, which has had at least two network shows going for the past few years, is now pitching several new entries at the webs. These include "Kid Gloves," a show about an ex-pugilist turned social worker; "It's A Wonderful World," a situation comedy series about the private life of an ex-villain; and "Lanny Budd," based on the Upton Sinclair string of novels. These projects are being pitched from blueprints, the pilot route being too expensive.

Currently heading up ABC Films' shows in syndication is "Wyatt Earp," which is currently in 67 markets.

\$1,000,000 Sales On Britannica Pix

Trans-Lux Television Corp. reports that its Encyclopedia Britannica Film Library has passed the \$1,000,000 mark in sales, and the company is taking on distribution of other pubserve series, as well as a new cartoon package, to augment the current library.

Among public affairs offerings are the monthly specials being produced by Triangle stations, "Frontiers of Knowledge," and the "American Civil War," out of Westinghouse, which is not new, but which preem in New York early this year on WABC-TV.

New animated series, "The Amazing Adventures of Hercules," will have 130, five-and-one-half-minute segs based on the life of the mythological hero. Already sold to WPXI-TV, New York Daily News indie, the new series is being produced by Adventure Cartoons for Television, New York, with Roger Carlin ("Rocky and his Friends") and Moe Laff ("Lil' Abner") and "Joe Palooka," among members of the production team.

Florence Lowe Upped

Washington, Feb. 6. Mrs. Florence Lowe has been named Washington coordinator of special projects for Metropolitan Broadcasting, handling liaison with Governmental agencies and the D.C. press corps.

She'll continue to be based in Metronolit-n's Washington offices at WTTG-TV.

Foreign Television Reviews

GHOSTS

With Katina Paxinou, Paul Rogers, Barry Foster, Esmond Knight, Prunella Scales

Writer: Henrik Ibsen
Producer: George R. Foa
105 Mins., Fri., 9:25 p.m.
BBC-TV, from London

Ibsen's famous blast at the conventional morality of his time may have lost its original power to shock, but this excellent production proved that its human situation was still potent. George R. Foa, using a supple translation by James Walter McFarlane, concentrated on the tragedy of the well-meaning Mrs. Alving (Katina Paxinou) and the repercussions of her husband's debauchery on her son Oswald (Barry Foster). But even the more faded strands of the play, such as the rulebook religion of Pastor Manders (Paul Rogers), were made credible parts of the whole dramatic fabric, and this airing was a considerable triumph all round.

Katina Paxinou movingly brought out the horror of Mrs. Alving's life, and the strength with which she'd disguised the dismaying truth about her husband by erecting a pious memory for him. Barry Foster was remarkable, both as the returned art student and as the mental sufferer; the final scene of his madness was all the more haunting for its tact. Paul Rogers, given the more thankless acting chore, cleverly underplayed the more absurd elements of Manders, and had an especially fine moment when the play revealed his earlier emotion for Mrs. Alving. Esmond Knight also clicked as the opportunistic Engstrand, and Prunella Scales was okay as his adopted daughter.

Producer Foa's main asset was that he composed art pictures for a play that largely proceeded in a string of two-handed scenes, maintained a sturdy rhythm, and harnessed his fine acting team so that they played together instead of grabbing scenes for themselves. The result may have missed out in dramatic high jinks, but it was far more satisfying as a whole, giving Ibsen a new lease of life by emphasizing his enduring virtues and suppressing what was temporary in the theme. *Otta.*

ORPHEUS IN THE UNDER-WORLD

With June Bronhill, Kevin Miller, Anna Polak, Eric Shilling, Jon Weaving, Heather Begg, Sophie Trant, Eric Stannard, Irene Carpenter, Marjorie Ward, Cynthia Morey, Suzanne Steele, Alan Morell, Diana Chadwick, June Johnstone, Jane Whitehead, Malcolm Shaw, Barbara Walsmsley, Alfred Oldridge, Alan Crofoot, Stanley Bevan, Paul Janssen, Roger Labrec, Sadlers Wells ballet, chorus, and orch under Alexander Faris

Composer: Offenbach
Producer: Douglas Terry
90 Mins., Wed., 9:45 p.m.
Granada-TV, from Manchester

Chief distinction between mounting an opera for tv and putting on a drama is that the money, resources, and rehearsal time necessary for the musical show make it a formidable enterprise. If started from scratch. Accordingly, Granada-TV took the easy way out with Offenbach's "Orpheus" and took over an existing production that had been highly successful with the Sadlers Wells Opera. Its stage producer, Wendy Toye, gave it a boisterous and inventive framework and tended to plump for farce rather than wit. This broadening of effect spread over to the performers, who never let a sinner pass them by, but were otherwise pleasantly jolly.

For tv, producer Douglas Terry didn't interfere overmuch. He allowed topical allusions, such as to the current comedy-skein "Bootsie & Smudge," but these lapses of taste were few. He was content, in the main, to repeat the stage effects, and this calculated risk didn't come off. The libretto called for balloon journeys from Hades to Elysium, for Jupiter to disguise himself as a fly, for sudden appearances and magical discoveries. They were achieved by some enigmatic theatrical devices on stage, but they depended for

their appeal on the convention of the medium. When everyone knows that the camera can get up to some even more startling legerdemain, it seems niggardly not to use them. Especially as puffs of smoke are just a bore on tv.

However, given the conservative approach, the production was bouncy enough. Its dialog stretches were pretty lumpy, but a familiar tune was soon in the offing for the non-aficionados. The musical side of the proceedings were competent rather than effervescent, although conductor Alexander Faris got more stylish playing from the orchestra than from the singers. Of the latter, June Bronhill was quite fetching as Eurydice and Eric Shilling made something of the skirt-chasing Jupiter. Kevin Miller, Anna Polak, and Heather Begg gave okay support. And the whole thing, closed, more or less, with a wild and whirling can-can.

Apart from the ready-made familiarity of much of Offenbach's score, it seemed doubtful whether this was a good choice for tv. It didn't lend itself to close-up, and its spectacular virtues were dimmed. Far better, if operetta is on the menu, to take a look at "Veronique" or Johann Strauss. *Otta.*

STUDIO 4

(The Cross and the Arrow)
With Andrew Crawford, Peggy Marshall, Walter Gotell, John Woodnutt, Frederick Farley, Ray Brown, Rory McDermot, Richard Pescud, Van Boonen, Keith Barron, Roy Wilson, Rosemary Rodger, John Gray, Charles Lewsen, Fred Taylor

Producer: James MacTaggart
Writer: Albert Maltz
50 Mins., Mon., 9:25 p.m.
BBC-TV, from London

Replacing the resting Maigret, "Studio 4" is planned as a drama skein largely dependent on adaptations of modern novels. Future segments will take in books by Roy Fuller, Muriel Spark, and Alan Paton, as well as a couple of specially-written plays, including Tony Webster's "Call Me Back" from the U.S.

The initialer, "The Cross and the Arrow," was adapted by Roger Smith from Albert Maltz's humane and taut novel, and it made a gripping study of the pressures at work during the war in Germany. Willi Wegler (Andrew Crawford) had been caught and wounded in the act of directing the attention of British bombers to the arms factory where he worked. Generally considered an unpolitical guy, the piece told in flashback his growing revulsion against the regime, taking in the buying of a Pole as a slave-worker, his mistress's indifference to the rape and pillage carried out by her army son, and her betrayal of his "crime" to the Gestapo.

Although he went over well-worn grooves, Maltz's argument that no one could do nothing and keep his integrity throughout the Nazi persecution was well worth restating. Producer James MacTaggart gave it a stunningly effective production, with surprising camera angles and abrupt cutting from scene to scene. The thespians were suitably restrained, and their controlled underplaying helped to highlight the grimness of the situation. Andrew Crawford, as the half-comprehending rebel, Peggy Marshall, as his conventional mistress, and Walter Gotell and John Woodnutt, horribly genial as the Nazi-types, headed a sturdy cast. In fact, "Studio 4" made a promising start with this one. *Otta.*

GOLDEN BOY

With Klaus Kammer, Rene Deltgen, Hildegard Knef, Ludwig Linkmann, Martin Berliner, Peer Schmidt, Leonard Steckel, Josef Dahmen, others

Director: John Olden
Writer: Clifford Odets
Music: Siegfried Franz
110 Mins., Thurs., 8:20
West-German TV, from Hamburg (film)

Clifford Odets' well-known yarn of the "Golden Boy" (original and German title), the Italo-American Joe Bonaparte, who could have become a violin virtuoso but decided to become a prize-fighter, and then became a victim of his

selfish, money-mad, career-conscious ego, can be acclaimed as one of the most ambitious German tv productions of the season. The names of Philadelphia-born dramatist Odets, director John Olden, who has several top German vidpix to his credit, and the substantial cast give evidence of the caliber of the production. The cast included: Klaus Kammer (Joe Bonaparte), one of Berlin's most promising young stage actors, Rene Deltgen (Tom Moody, Bonaparte's manager), also of the German stage name, Hildegard Knef (Lorna Moon), Ludwig Linkmann (Mr. Bonaparte), Peer Schmidt (Siggie), Martin Berliner (Karpf), Leonard Steckel (Roxey Gottlieb), Josef Dahmen (Tokio), Harry Riebauer (Eddy Fuesel).

John Olden showed a good hand in handling the players but proved less successful with regard to the boxing sequences. Although the ring atmosphere was adequately caught, the mentioned sequences lacked conviction technically. The acting was mostly excellent, especially Deltgen, Miss Knef, Steckel, Berliner, Dahmen and Schmidt. Klaus Kammer again showed that he's an outstanding actor. All in all, it was good entertainment. *Hans.*

SYKES AND A GAMBLE

With Eric Sykes, Hattie Jacques, Bill Kerr, Stuart Saunders, Rosamund Waring, Alan Simpson, others

Producer: Dennis Main Wilson
Director: Vere Lorrimer
Writer: Sykes
25 Mins., Tues., 8 p.m.
BBC-TV, from London

For the sixth time, the comedy partnership of scrawny Eric Sykes and O-shaped Hattie Jacques returned to BBC-TV schedules. It proves that their brother-and-sis act has the right ingredients, and they were mixed to the tried-and-true formula in this initialer. Sykes was the weak-willed guy who pursued a fad or a fancy—in this case, gambling—to the ultimate point of idiocy. Miss Jacques was the quivering foil, who suffered and tried to prevent him.

Idea was that Sykes couldn't resist a wager. At the drop of a hat, he'd try to cross a river without using bridge or boat or bet that a fly would settle on him first. But he also couldn't help losing, and lost every piece of furniture, then his house, and finally contracted himself and his sister to work as unpaid domestics.

The situation led to some agreeable capers, which were not, however, as pointed as they might have been. The yocks were thus fast, without being furious. This seemed the fault of Vere Lorrimer's direction, which was somewhat slow and distant.

But the skein otherwise made a safe start, and looked like pleasing its public, without adding to it. *Otta.*

SPIEL SALON

(Gambling Saloon)
With Eva Crankwell, Hartmut Reck, Anna Vankowa, Herbert Boettcher, Herbert Tiede

Director: Franz Peter Wirth
Writer: Theodor Schuebel
30 Mins., Wed., 9:30
West-German TV, from Cologne

This short but intelligently made vidpic lead the viewer into a gambling saloon, one of those slot machine establishments in Germany have recently mushroomed in Germany.

Franz Peter Wirth, one of Germany's better known tv directors, who also has some theatrical films to his credit, delivered an interesting, art-slanted study of a handful of people who frequent such places. Nothing much happened, just routine talk which revealed these people's indifference and superficiality. Central figures were a young girl and a young boy who had been going steady for a while and she felt that it was all over. They talked a bit and then parted. The young man turned to a girl at the bar, the girl to another boy who was waiting outside, but quickly realized that this liaison wouldn't work either, and she returned to the saloon where she was approached again,

this time by an elderly man. And so it went.

The best thing about this short play was the lensing which had some closeups of real artistry to offer. Wirth led the two young players to some interesting performances. The young girl, Eva Crankwell, rates special attention. It was a short vidpic which had something to say. *Hans.*

DAS PROFIL: HEINRICH BOELL
(The Profile: Heinrich Boell)
With Heinrich Boell, Friedrich Luft, interviewer

25 Mins., Mon., 10 p.m.
West German TV, from Berlin

Heinrich Boell, 44-year-old post-war Germany's most successful writer (his books have been translated into 18 languages), was interviewed by Friedrich Luft, West Berlin's No. 1 drama and film critic for German television. Interview found a wide reception for Boell has reached a remarkable prominence with his countrymen especially in recent months. Not only does he write books, radio plays and programs for television, he also has branched out into the theatre and film fields. Incidentally, Boell's debut as a playwright ("A Mouthful of Earth") wasn't too successful, but the writer explained in this interview that he will write another play if he finds a suitable topic.

There were a number of interesting details in the show. East European countries, notably the Soviet Union, are very keen on translating his books. (Only very few contemporary West German writers have such a distinction.) Boell revealed that it's not so easy to get royalties from these countries. The Soviets don't pay him a dime. As for Yugoslavia, he has to spend his holidays and "eat up" his royalties there. However, he's very happy about the success his books have had in the East. *Hans.*

TAKE A LETTER

With Robert Holness
Director: Eric Price
30 Mins., Wed., 7 p.m.
Granada TV, from Manchester

Based on the crossword principle, this quiz game made a passable half-hour. Two equal rows of figures from one upwards were displayed on a board. By calling out a number, a letter was turned up beneath it. The two contestants, allotted a row apiece, had to guess both phrases first to win. A verbal clue to the solution, like a crossword, was given first. This one clue was "They're associated with the Plain—think of Penny and Eliza"—and the right result was "Two-pence Colored" and "The Rain in Spain."

More tortuous in the exposition than in its actual working, the game made an agreeable teaser. The cash prize for the winner depended on the number of letters turned up before the correct solution was given. Thus, with the example given above, there were 17 letters, including space between words. The maximum prize was thus 34 pounds, (just \$100) and each letter revealed before the solution was guessed took one pound off the total prize. Each contestant was allowed three attempts to beat the reigning champion, the third game being a decider if necessary.

Viewers were invited to participate by throwing open one of the clues if the studio contestants didn't get it when the cash prize reached £20 (\$56). The first four correct postcards to the tv company would then win £5 (£14) each.

Capably emceed by Robert Holness, although he was lumbered with interviews with the players, the program was efficiently directed by Eric Price. *Otta.*

IMMERGRUENE EVERGREENS

(Evergreens Forever)
With Manon Damann, Grett Schoer, Ralf Bendix, Bully Buhlan, Kurt Fuss, Guenther Jerschke, Kurt Klopsch, Billy Mo, others

Director: Harald Vock
30 Mins., Wed., 9:00 p.m.
West German TV, from Hamburg (film)

This nicely done show featured songs of yesteryear. Bulk of the tunes were local evergreens by the late Paul Lincke and Walter Kollo,

Berlin's most noted songwriters of the first quarter of this century, but there were also such international evergreens as "Alexander's Ragtime Band," "Sonny Boy," etc. Of the catchy Lincke melodies, it can be said that, if supplied with modern rhythms, they would make sure-fire stateside clicks. However, the Lincke heirs reportedly aren't willing to sell them for this purpose.

Show presented a good deal of humor too. It poked fun at old Heidelberg students' romanticism and the Prussian military. Of the singers, Grett Schoer was the most noteworthy. Lineup also included Ralf Bendix, Trinidad-born Billy Mo, Joehen Brauer Sextet and the Cornet Trio. The ever dependable Hubert von Meyerling took care of the laughs. Harald Vock deserves a compliment for having directed with imagination and pace. *Hans.*

Foreign TV Followup

The Titans (BBC)

Malcolm Muggeridge's second entry in his skein of sharp glances at the rise of the great nations focussed on America. This BBC program owed a great deal to its film editor, Ian Callaway, who, with director Therese Denny skillfully disguised the fact that most of the news reel material was exceedingly old hat.

But such shots as the tirading voice of Hitler over the peace of the White House gave the material fresh impetus and urge. Clearly, Muggeridge took on an almost impossible task in trying to project more than 60 years of American history into as many minutes, but still the result was compulsive viewing.

The program started in the 1890's when the process of rolling back the American frontier westwards came to an end. From then on it was a shrewdly written and commented profile of America's reluctant entry into wars and the parts played by their presidents (and Muggeridge frankly made Franklin D. Roosevelt the hero). Viewers saw the U.S. in its days of depression, prohibition, pleasure-seeking, but these were fairly old glimpses which did more to irritate viewers rather than help their appreciation of what the producer was trying to put over.

Ed Murrow's commentary on the British Blitz over a background of peaceful American fields was a salutary jolt to complacency on either side and was also a slick piece of tv production.

Muggeridge's somewhat smug and complacent tones were, in this program, rather more subdued than usual, to its advantage. But the text of his commentary was first class, though he permitted himself some personal sniping such as the dismissal of Eisenhower as "a nanny trying to put Europe to bed." *Rich.*

Drama 62 (BBC)

Giles Cooper, who's contributed some notably unnerving dramas to radio and also adapts many of the excellent Maigrets on the BBC-TV skein, made "The Lonesome Road" an effective segment in Associated Television's "Drama 62" series. Helped by a well-phased and subtle production from Donald McWhinnie, it overcame implausibilities in the plotting and achieved a neat and teasing tension.

Charles (Michael Gough) couldn't shake off a garrulous bore who accosted him on his homeward train and insisted on walking with him to his front porch. Raven (Ronald Fraser) was so persistent that he practically invited himself to dinner, insinuated himself into every conversation between Charles and his edgy wife (Gwen Cherrill), and finally precipitated a domestic quarrel.

Cooper maintained the mystery of Raven's background and purposes skillfully. He'd just been released from prison after a three-year stretch for manslaughter, having helped to kill his wife. It seemed that the hatred of his own marriage was to be repeated with Charles' and his wife. They squabbled over trifles, picked each (Continued on page 46)

Tele Follow-Up Comment

PM Starring Mike Wallace
 Rebutted and reoriented to Mike Wallace's exclusive star billing with the relegation of Joyce Davidson to a roving reporter assignment, the new 90-minute version of the erstwhile "PM East" package bowed Monday night (5) on WNEW-TV as an interesting late night potpourri. Where the former nightly "PM East" shows usually revolved around a single theme or personality, the new Westinghouse series is adopting a format that is more flexible and catch-as-catch-can.

Wallace was lucky Monday night to have caught Abe Burrows in his roundup of personalities. As conversationalist and performer, Burrows is always a good man to have around the house and his rendition of "Loping Along," a satune spoof, was a highlight. One by one, other guests joined Burrows on the studio set for some rambling conversation about show business, life and all that jazz. The lineup included Carroll Baker, introduced as a sex symbol and looking every inch the part; Anita Gillette, a new legit songstress who contributed a couple of pleasant vocals; and Dorian Leigh, a onetime top model who was reluctant to follow Wallace's cue and sound off on the rampant egotism of thespians.

For no particular reason, Wallace also rung in an authentic Yogi who claimed to have discovered the principles of "nuclear thought" after doing a single for five years in a Himalayan cave. He was handled with perfect solemnity and Burrows refrained from cracking his ready jokes. Another "picturesque" bit had Joyce Davidson on a remote pickup, interviewing a New York cab driver with a poetic talent, one of 10,000 other such hackies in the metropolitan area.

The Tyree Glenn Quartet was on hand for occasional jazzy interludes, very well played. But it wasn't clear why Glenn was called upon to perform smack dab in the middle of a conversational point.

Herm.

Bell System Science Series
 As per established format, in the latest hour in the Bell System science shows, "About Time," NBC-TV color, Monday (5), a complex subject was adorned with entertainment and set forth in the simplest terms possible.

Dr. Frank Baxter, one of the original pros-to-video who long ago proved his status as an academician with a show biz flair, guided viewers through an investigation of time that covered everything from hour classes to the Einstein relativity theory. It was an outing of particular interest to kids, but was still bound to have a couple of dusters for adult minds.

Helping Baxter set the exposition in entertaining frame were Les Tremayne, as the King on a distant planet who was completely baffled by the problem of establishing time for his subjects, and Richard Deacon as the chamberlain who was sent out to find out the answer to the eternal question, "what time is it?" and was lucky to stumble across Baxter in a lab. There also were animated segs to entertain as well as ease explanations.

Credits listed 10 professional advisors in fields including math, chemistry, bacteriology, microbiology, geophysics, engineering and others, which should have been enough to buttress confidence all around.

Bill

DuPont Show of the Week
 Regardless of what anyone says there is still occasionally some reason to bemoan the loss of the live dramatic programming. "DuPont Show of the Week," on Sunday (4) did a one-hour play, "The Forgery," based on the activities of a Dutch art forger, Han van Meegeren, who sold one of his phony but brilliant Vanneers to Hermann Goering. It was not one of those "Armstrong Circle" hours that recreate history, it was a forceful intellectual probe of the world of art criticism, a judgement on "the cynical flexibility" of the critic (the judgment needn't necessarily be limited to art critics and perhaps the author didn't mean it to be, and a reasonably good 60-minute, worth of drama. In

short, it was in the hopeful, if sometimes faulty, tradition, of good old fashioned live tv.

There were one or two hokey moments which kept perfection out of reach, yet the powerful finale, a confrontation between the forger and a critic who originally attested that one of his forgeries was the real item, made up for all. The play was by Gordon Russell, an adaptation of a legitimer he originally penned in collaboration with Larry Ward.

Russell and Ward don't hold a tv exclusive on van Meegeren; several years ago, one of the anthology series on film did a half-hour on the same subject and while far less compelling it was, because of the subject matter, almost as intriguing. Here, however, was a vital addition: a profound indictment of some of the world's holy arbiters of great art. It makes one wonder if we aren't often being shortchanged by the capricious, the doctrinaire and the self-serving in the field of criticism.

A good cast was assembled for "The Forgery" by producer Lewis Freedman. Arthur Kennedy essayed the forger as tightly and neatly as one could hope for, and his acting built to a remarkably high level in the final confrontation with the leading art critic, played very well by character actor Arnold Marie. Other good jobs were turned in by Fred J. Scollay, as a prosecuting attorney, and Vincent Gardenia as the defense counsel. Jack Smight's direction was okay.

Art.

The Great Challenge

Considering that the U.S. in relation to the UN is heating up as an issue in this country, the letdown by the second seg (1) of this CBS pubaffairs series was the more glaring. It was, for one thing, a stacked deck—only one of the five participants registering dissent—with the result that the hourlong discussion was more classroom instructional than provocative.

What's more, even the man on the attack—Sen. John Tower of Texas—seemed to content himself with relatively genteel comment. Otherwise, in scanning the UN's past-present-future (and our stake in it) there was affirmative, albeit not monolithic, consensus by Sen. Jacob Javits, assistant secretary of state Harlan Cleveland, Dr. Henry Wriston of Columbia U., and Prof. Hans J. Morgenthau of the U. of Chicago.

Some differences crept in among the yea bloc, to be sure, but in the main there was vigorous defense of the UN as the primary peace-keeping, conciliation and nation-building instrumentality going for the world today. To Sen. Tower, however, it has been ineffective in disputes involving the large powers, and there is the further vexation of the security council veto. Otherwise, it was generally thought by the others that the UN is not a panacea, cannot meet every demand put on it, and per Sen. Javits should be viewed only as one element in the security of the world.

It appeared after a time that those favoring the UN and our continued support of it were involved, like a relay team, in simple expostulations of the UN's role and importance. In this sense it might have been an edifying session, but in terms of facing up to the growing debate in this country the outing was far from the stimulating hour it should have been.

Pit.

Eyewitness

It is hard to know exactly what point CBS News was making last Friday (2) with the "Eyewitness" report titled "The Audience in the Living Room." Possibly it was trying to show the television public that the networks have gotten into hot water with the FCC for showing the kind of programs that they, the masses, want. Or maybe it was making a case for the preservation of the status quo in television. The treatment of the materials was objective, or pseudo objective, and the point of it all was never articulated but presumably was implicit. It was propaganda on the soft pedal.

CBS reporters in eight states were said to have made a random sample of 90 televiewers in their

(Continued on page 48)

HALLMARK HALL OF FAME

(Arsenic & Old Lace)

With Tony Randall, Dorothy Stickney, Mildred Natwick, Tom Bosley, George Voskovec, Boris Karloff, Farrell Pelly, Dody Heath, others

Producer: Director: George Schaefer

Adaptation: Robert Hartung
 90 Mins., Mon. (5), 9:30 p.m.
 HALLMARK CARDS
 NBC-TV, from N.Y. (color)

(Foote, Cone & Belding)

There have been many better performances of Joseph Kesselring's comedy, "Arsenic & Old Lace," than the one aired Monday (5) on "Hallmark Hall of Fame." The acting, perhaps due to misdirection by the usually talented George Schaefer, was wrong almost all the way down the line.

Dorothy Stickney and Mildred Natwick, as the two sweet spinster sisters from Brooklyn who poisoned lonely old men in order to give them a happy resting place in the mansion cellar, were too real to be fun. There was even something sinister about them. As for Tony Randall, in the pivotal role of Mortimer, the sane brother who discovers he was raised amid madmen, he was simply too clownish. Tom Bosley as Teddy, the one who imagined he was digging the Panama locks and burying Yellow fever victims instead of murdered men, didn't have the necessary wild resonance, although he did have some of the necessary childish innocence that is also necessary. George Voskovec, as Einstein, was okay, and his sidekick for this affair, Boris Karloff, was Boris Karloff. The others kind of ran through their parts loudly and vacantly.

In short, the wit and fantasy of the Kesselring original was swamped by several earthbound actors. Camerawork was competent and color values nice.

Art.

PORTUGAL'S DILEMMA

With Martin Weldon, narrator; others

Producer-Writer: Mel Bailey
 Director: Arthur Forrest
 30 Mins., Sun., 11:03 p.m.
 WNEW-TV, N. Y.

WNEW-TV's attempt to do a documentary on the winds of nationalism sweeping the Portuguese empire points up the dilemma of an indie station. The documentary, titled "Portugal's Dilemma," could have been called "The Dilemma of an Independent Station," for what transpired during the half-hour Sunday (4) evening underscored the lack of resources brought to the documentary.

Few stations command the pictorial, and budgetary resources of the webs in doing documentaries on world events. Still fewer stations, once they enter the world news-pubaffairs televisual race, telecast entries that can be compared favorably to what the webs offer. There have been some notable exceptions, but "Portugal's Dilemma" was a miss.

Martin Weldon, Metropolitan Broadcasting's news director, recapitulated the nationalist rumblings in the overseas Portuguese territories, most recently reflected in India's move on Goa and other Portuguese enclaves. It was strictly a straight lecture against stock footage. Earlier this season, NBC-TV took the viewers to Angola, with the cameras following NBC's newsmen as they wandered throughout the country. Comparing the two efforts, the network show had to come out ahead.

To compound the dry, lecture format, Vasco Garin, Portuguese Ambassador to the United Nations, was interviewed. Garin, if he were asked the weather, would deliver a speech. The ambassador used the occasion to beat his own country's drums, which is understandable, but what is less understandable was the station's inability to secure any opposing representative opinion.

In broadcasting journalism, as in other media, there is an affliction commonly referred to as "Afghanism," the preoccupation with distant problems rather than an investigation of local ones. What can a local station do on the subject of Portugal that a network can't do or hasn't done? A local station should expend its news-pubaffairs resources on local problems—rather than waste those resources on "Afghanistanism."

Horo.

FOOTNOTE TO FAME

With Lee J. Cobb, Burgess Meredith, Walter Matthau, Martin Balsam, Robert Webber, Dina Merrill, Larry Gates, Shepperd Strudwick, Robert Geringer, Michele Myers

Producer: Gordon Duff

Director: Alex March
 Writer: Robert L. Joseph
 60 Mins., Sat. (3), 10 p.m.
 WESTINGHOUSE
 CBS-TV (tape)

(McCann-Erickson)

Robert L. Joseph's original drama, "Footnote to Fame," presented as a Westinghouse live-on-tape special on CBS-TV Saturday night (3) was a State-side variation on an "Advise and Consent" politico theme, boasting a cast that included Lee J. Cobb, Burgess Meredith, Walter Matthau, Martin Balsam, Robert Webber, Dina Merrill, Larry Gates and Shepperd Strudwick. That's considerable marquee lure, as tv presentations go, but unfortunately for the viewer, scripter Joseph had most of his characters talking in a vacuum for nearly 45 minutes and it wasn't until the final stages, when Cobb as the supposed star took an active participation in the drama, that it came into focus and achieved the intriguing elements that were intended.

Cobb portrayed an aging Superior Court judge who sought to defend himself against charges of manipulating funds during impeachment proceedings before a state legislature. Until the closing act, however, he was unseen and unheard, the subject of the behind-closed-doors pressuring and lobbying among the politicians who either wanted him removed or vindicated.

The chief protagonist was a state senator who obviously was on the way up to the political big-time. The drama centered about him for it was soon evident that Andy Caliver's vote would influence the votes of his colleagues. Thus it resolved itself into a series of vignettes as "the boys" went to work on Caliver themed to the issue of morality vs. personal ambition. There was the aspiring wife of the state senator, with her own ax to grind; Caliver's dentist-father, a lifetime friend of the judge; the parade of pro and con legislators and state political leaders, etc.

But because of Joseph's oblique treatment, his too frequent resort to cliché dialog, the arrow-collar portrayal of the State Senator with his immobile expression so that he was never the forceful protagonist, and the more or less stereotypes in the other roles, "Footnote to Fame" seldom reached a degree of intensity to involve the viewer. It remained for Cobb to give it its too few meaningful moments.

Rose.

SIX BLOCKS IN THE FUTURE

With John Huston, others

Producer-Writer: James H. Grant
 Director: Alvin D'Rusho
 30 Mins., Fri. 6 p.m.
 PARTICIPATING
 WTCN-TV, Minneapolis-St. Paul (tape)

This Time-Life non-network station continues to come through with staffer James Grant's public affairs programs, always well done and dealing with matters of vital concern to a large segment of the public.

In this instance the documentary examined a problem which obviously was calculated to hold the interests primarily of Minneapolis. Concerned was the plan for the further industrialization of a lower loop six-block "Industry Square."

The city planning commission is designed to halt a loss of Minneapolis population and industry to its numerous expanding suburbs, revealed by the 1960 census. The local population declined while that of the suburbs doubled.

The goal which the planning commission believes can be achieved is a growing and progress making Minneapolis, creating more jobs and a broader tax base here. The aim is to bring more industries into the six-block area.

With announcer John Huston handling the narration and interviewing in first-rate style, the mayor, city planning commission chairman and the engineer who evolved the plan and reports a prominent industrialist and a labor union officer were brought before the camera to explain the plan, tell why it's needed and ask for public support.

Rees.

STAN FREBERG PRESENTS

CHINESE NEW YEAR'S EVE
 With Sterling Holloway, Ginny Tiu, Frances Osborne, Mike Mazurki, Patli Regan, Gloria Wood

Producer-Director: Jack Donohue
 Writer: Freberg
 60 Mins., Sun. (4), 6:30 p.m.
 CHUN KING CORP.
 ABC-TV, from H'wood
 (BBDO)

Stan Freberg contributed a sparkling highlight to the current season with an encyclopedic and unrelenting satire on contemporary television. It was a surgical knife job performed by a sharply honed wit with probing of such tv vitals as its programming cycles, commercials, lead-ins, crawl-outs, its clichés, pretentiousness and even its critics on the FCC. An off-beat mentality who has turned out a series of clever comedy disks and outspoken critic of Madison Ave's foibles, Freberg continued to lay it on in this stanza with zeal and zaniness.

Freberg, who devised the ad campaign for Chun King Chow Mein, pegged a running gag on the show to the current celebration of the Chinese New Year. However, that became secondary to the broadsides against tv's general format.

In one bit, he combined a lampoon of "Open End" and of some specially tasteless commercials. In another, he rolled all the old feature film yarns into a glossary of Hollywood bromides. Freberg's opening, with the assist of Sterling Holloway as some kind of celestial grip, punctured the elaborate intros used on tv specials, while his closing managed to pack in an interminable list of credits, a comment on a particularly irritating tv practice.

Freberg's centerpiece was his takeoff on the "Sing Along With Mitch" show, a routine which blended Wagnerian opera with modern jazz scat vocalizing. It mounted to a madcap climax of choral confusion as nonsense words were flashed on the screen for the benefit of sing-along viewers. If Mitch Miller's show can survive this, it's due for an extended run on tv.

Freberg also had a playful sequence about tv violence with tv badman Mike Mazurki turning up as a flower fanar. An extract from Freberg's "History of the United States" album, revolving around the purchase of Manhattan by a character named Peter Tishman for \$24, was given a hip cartoon treatment. An interview with a outer-space puppet character contained some trenchant observations on the current state of our world.

Freberg made his points with the support of a large cast, topped by Ginny Tiu, an appealing Oriental moppet. Frank Sinatra also showed up in a bit part as a messenger boy without giving the gag away. But from start to finish, the Freberg touch, markedly evident in the fanciful style of the commercials, carried the hour far and fast.

Herm.

WPIX's Dog Food Coin For Westminster Show

New York Daily News Independent WPIX-TV will go to the dogs for the 13th straight year with telecasting of the annual Westminster Kennel Club Dog Show from Madison Square Garden, Feb. 13, at 9 p.m.

Show will again be sponsored by National Biscuit Co. for its Milk Bone Dog Food. Kenyon & Eckhardt is the agency.

WPIX will feed the coverage to a web of eastern stations located in Maine, Rhode Island, Connecticut, Pennsylvania, Maryland and Washington, D. C. Westminster club has been selecting the best friend of man since 1877.

10,000 For Johnson

Columbus, Feb. 6.

Irwin Johnson, dean of Columbus broadcasting personalities, began his ten-thousandth outing as the "Earlyworm" over WBNS Radio last week.

"Earlyworm" started in 1940 as a morning program, and an afternoon segment was added in 1951. Though he has spent a lot of time at the turntable, Johnson is still seeking a good substitute for the "disk jockey" title, which he doesn't particularly care much about, though he admits that's what he is.





Father O'Malley?

Gene Kelly is doffing his skimmer but keeping his skill in a grand new role. He'll be Father O'Malley, hero of a new hour-long series starting this Fall. Coming your way, that is, Wednesdays at 8:30, is the new dramatic series called *Going My Way*. Father O'Malley's new adventures will begin where the movie (that won all those Academy Awards) left off. They will tell of Father O'Malley's experiences with whatever loves, dreams, passions come into being in the neighborhood of Father O'Malley's parish.

Coming to *Going My Way* in the near future, probably, are as many Emmys as Oscars went its way in the recent past.

"Going My Way" is coming your way on

ABC Television

British Com'l TV's '61 Peak Billings (At \$243,600,000)

London, Feb. 6. Commercial TV billings for 1961 reached an alltime high, with gross revenue at \$243,600,000, compared with \$215,320,000 the previous year and \$163,520,000 in 1959. Final total was swelled by a boff \$21,058,800 which went to the 13 commercial contractors during December, as calculated by Media Records, Ltd.

Further statistics show that for December the government took \$2,315,600 in excise duty meaning, therefore, that advertisers parted with a total of \$23,374,400 during December.

Associated Television lead the majors in ad revenue with \$4,379,200 (\$2,296,000 from London and \$2,083,200 from the Midlands). Granada followed with \$3,990,000 from the North and Associated-Rediffusion earned \$3,838,800 from its London operation. ABC-TV, fourth of the majors, pulled in \$1,628,800 from the Midlands and North at weekends.

December breakdown of regional ad revenue sees Scottish-TV coining \$1,206,800; TWW with \$1,120,000; Southern-TV \$1,072,400; Tyne-Tees-TV \$1,061,200; Anglia-TV \$537,600; Ulster-TV \$263,200; Westward-TV \$434,000; Border-TV \$159,600, and Grampian-TV \$204,400.

'Small Advertiser's' Gripe VS. NBC, CBS Over Nix On Stan Freberg Show

St. Paul, Feb. 6. Jeno F. Paulucci, president of a Duluth, Minn., canned and frozen Oriental foods manufacturing company, will request the FCC to investigate what he considers "unfair" CBS-TV and NBC-TV policies with regard to the disposal of prime time to advertisers.

He's angry because neither of these networks would sell his company prime time for its \$400,000 budgeted special, starring Stan Freberg and seen on ABC-TV.

It's charged by Paulucci that CBS-TV and NBC-TV "are giving preference to giant companies which buy large hunks of air time."

The Duluth manufacturer told columnist P.M. Cleffer here of his problems with the two webs.

He told Cleffer that he'd "like to have the Government look into this shunting aside of the 'smaller' advertisers like my company."

His company wanted a Freberg TV special, like the one on Sunday, because it had been so pleased with what Freberg's one-minute video commercials had done for it, he explained.

These commercials were credited with increasing the foods' sales substantially as well as proving extremely entertaining for viewers. They've won praises for their taste and inventiveness, Paulucci asserts.

"That's why we had Freberg go ahead and put together his one-hour TV special," Paulucci told the columnist. "We believed we had something exceptionally good in this show created by a humorist whom many regard as a satirical genius—at least, that's our estimate of him."

Paulucci said that he went first to CBS-TV to try to buy the prime time for the show. And then, after being unable to make a deal, he contacted NBC-TV which also wouldn't sell him the time.

One explanation for the turn-downs was the networks' opinion that the show couldn't pull a good audience rating for the reason that Freberg didn't have name guest stars and the comedian himself alone lacked the drawing power. It was pointed out to him that similar variety shows were studied with name luminaries.

As a last resort, Paulucci said he hied himself to ABC-TV which came through with the very satisfactory Sunday time slot, although it meant preempting "Maverick." Its audience rating in this area undoubtedly was helped by the advance publicity which it received in the Cleffer column telling of Paulucci's grievance on its broadcast day.

Minow & The ABC Murder-Mayhem Rap

Continued from page 30

very similar remark with the identical sentiment behind it, Sarnoff's criticism, as was the case throughout NBC's round, was of a man scorning the indirect approach.

This is the way Sarnoff put it: "There are some people... who are not satisfied with present fare, feeling it is deferring too much to the majority and too little to the minority. This is their view. I claim that many of these, if they took the time and trouble would find programs... if they were intellectually honest. (And he hastened to say the probably were for the most part).

"In my view there is more than enough for them, if they looked for it."

That MCA Study

In what turned out to be a recurrent theme during NBC's time on the stand, Network Study Head Ashbrook Bryant brought up whether MCA has its thumb too deep in NBC's programming pie. He tossed at Sarnoff the oft-denied allegations made in a 1957 Fortune piece about how at a NBC board session, the network virtually handed over a large chunk of its schedule for MCA to fill as it pleased. Sarnoff branded the story "totally false" and said NBC prexy Robert Kintner has so written in letters to editors on several occasions when the tale is picked up by other mag writers.

Bryant, who shed his stuffed shirt (perhaps after viewing himself on tv during the CBS confrontation), wanted to know if it were just "coincidence" in light of the Fortune piece that a sizable portion of the network prime time slate is, indeed, MCA-originated. What's coincidence got to do with it, countered the NBC Board Chairman.

In prepared testimony, NBC tv network v.p. Walter Scott underscored the high cost of doing business and serving the public at the same time at his shop. Despite big jumps in network revenues, cost of vaulted higher, Scott said. Upshot of the economic squeeze, he added, has been a deficit in revenue from programming amounting to \$118,000,000 during 1960 and a drop in income (profit before federal tax bite) for the three webs combined from \$20,800,000 to \$16,100,000. Scott's recitation of financial data was obviously shaped to counter FCC's staff presentation on the opening day of the en banc sessions designed to show the networks are "tapping goldmines," and thereby can afford to put on better programs even if they lose money doing it.

Scott also disclaimed the idea that sponsors have any say in NBC's schedule and program content.

Like CBS, Scott opposed the magazine concept of sponsorship by testifying: "Far from assuring improvement of tv, it would greatly damage the medium's advertising and programming effectiveness by forcing commercials into inappropriate vehicles and consequently driving many valuable advertisers away from it and markedly limiting its scope."

Beville's Testimony

Hugh Beville, v.p. for planning and research, unveiled in the best of all forums NBC's commissioning of a study into uplifting programming for young people. This is one of the areas where NBC scored and CBS didn't. Latter web execs said they were presently stymied by the whole problem of kidee, after having already gone through the study bit.

Beville said Eugene Gilbert & Co. is undertaking the study "in order to provide our program planners with a firm informational basis upon which to develop creative contributions." He said the inquiry is aimed at "developing a body of knowledge regarding children of various ages—the range and degree of their interests and their hour-by-hour availability for viewing."

In other parts of his prepared testimony, Beville tossed at critics of the rating services the results of studies in the audience research field. His answer to those who charge the ratings are superficial nose-counts and affording no opportunity for the sampled people to say what they really want—in effect, when they are probed in depth about what they would like to see on video—they don't tell the truth.

Study of educational tv conducted by U. of Oregon and another conducted for NBC in Pittsburgh, he said, "establish clearly that there is a considerable difference between what people say and what they do, and that as a rule, most of them do not practice at the tv dial what they preach to the pollster."

Beville's assault on the rating critics provoked Minow into action. The FCC Chairman posed neatly an issue which accounts for one of the more gaping chasms between him and the industry. He wanted to know of Beville whether he really thought the rating services, using such tiny samples (two or three, for example, in a smaller state) was actually a better reflection of the people's tastes than the PTA with a membership of 12,000,000.

Beville said his was not to decide which should

be used in determining programming—the PTA or the ratings. But he mildly questioned whether the PTA hierarchy actually reflected the mass tastes of its membership. There were some in the room who wished the question had been pursued further. No one has yet directly challenged Minow as to whether the civic groups which paraded in strength before the 1959-60 en banc programming sessions could justifiably be representative of anything but themselves.

Werner's Testimony

NBC v.p. for tv network programs Mort Werner made the network's pitch that whatever is said by the tv gipes, NBC-TV provides a "wide variety of types and there is no single category which is heavily overweighted." Using a week in Nov., 1961, as a sample, Werner brought forth statistics showing that there were 20 separate program "categories" in a weekly NBC-TV schedule totalling 92 and a half hours.

Like CBS, Werner pooh-pooed the idea that suggestions from sponsors affecting program content are something to be concerned about. Like, he said, the plumbing equipment supplier who doesn't want any jokes about plumbers. "These requirements do not really interfere with the entertainment objective of the programs or with their creative integrity. We have learned to accommodate our operations to this type of request and, although they seem petty or unreasonable to someone not intimately involved in the business, they are not significant in what the public gets in its programs."

NBC Associate General Attorney and v.p. James A. Stabile stressed the line that the current trend in programming, away from advertiser-supplied shows, has "vastly increased their (the networks') risk in programming costs."

"Enormous commitments" have to be made by NBC in advance to get a program series—running about \$2,500,000 for 26 segments of an hour show.

All of which apparently was intended to counter arguments that the networks use their control of video time to get financial stakes in programs. The argument doesn't hold water as criticism, he said. The financial interest in a program is a marginal factor, far outweighed by the profit or loss involved in "getting the right program into the right time period."

Thomas E. Knode, v.p. for station relations, led off the argument, reaffirmed vocally by either NBC panelers, that affiliates "can and do" exercise control (via a vote power) over the web schedule. Knode said right now 142 stations are rejecting one or more programs, all sponsored. In answer to the charge affiliates don't have enough knowledge to exercise responsibility (in the sense of the Communications Act), Knode said:

"We feel our affiliates are kept well informed on the content of the schedule we offer, have ample opportunity to express their view and make their influence felt on the sort of program service they want from us and in a very real sense, exercise a judgment in their acceptance of the NBC programs they carry."

(In an Adams exchange with Ford, the Commissioner after pressing the network exec on the regulatory issue, said with some bilious sarcasm: "YOU JUST DON'T want to be regulated under any circumstances... I don't understand your position, but you are certainly entitled to it.")

Carl M. Watson, director of broadcast standards, replied to questioning about crime and violence that the detrimental impact on children was overrated. He said there should be more studies of the beneficial workings of tv, such as the good they do in mental institutions.

McAndrew's \$35,000,000

Testimony by NBC v.p. for News William McAndrew was highlighted by his claim the network gives operations under his command a fat \$35,000,000 a year. The accent on news-pubaffairs has resulted in a jump of 72% in time allotted such fare over the last five years. Although the web is getting more sponsors for its pubaffairs shows, the loss, in terms of unrecovered costs in programming, amounted to nearly \$12,000,000 last year—or 81% of its total program costs.

In Adams' attempt to be a little less rigid before the windup Friday (2), he went so far as to talk about (but not actually espouse) a substitute approach to the affiliate relationship problem. If the Commission feels rules should be laid down requiring certain kinds of advance info from network to affiliate on upcoming programming, Adams said it would be far better for this to be undertaken via FCC rulemaking rather than the legislative route.

He still insisted the present information channels are "not inadequate" and don't need any government-originated guidelines for improvement.

New ABC Radio Affils

ABC Radio gained affiliates in two key markets last week with the addition of WORL in Boston and WTVN in Columbus, O. Both deals become effective May 1, bringing the total affiliations of the network to 399. WORL moves over to ABC from Mutual Broadcasting System while WTVN is an indie which had previously been with Mutual.

ABC Radio also added seven other affiliates in January. They were KDFE, Albuquerque; WOWI, Louisville; KAPE, San Antonio; WSON, Evansville; KORA, Bryan, Tex.; WHAR, Clarkburg, W. Va.; and WMRC, Milford, Mass.

'Video Village' Going 'On Location' to Pick Up Some Rating Points

"Video Village," starting in April, will go on a cross-country U.S.A. tour. CBS-TV daytime series which has had its rating troubles and was marked earlier for axing, may win some extra rating points away from its Hollywood berth. That's the promotion hope at least.

The show will be telecast from local theatres, and weather permitting, will also play out of doors on the Main Streets of towns with store fronts serving as natural props. The local citizenry will be

the competing contestants playing the game.

The actual setting of "Video Village" on tv consists of a Main Street and various stores, which makes for a practical switchover to the proposed live setting. Locales already selected include Lynbrook, Long Island; New Rochelle, N.Y.; Miami, Williamsburg, W. Va.; and Seattle.

GF EXPANDS ON 'BUNNY'

General Foods has picked up another half-hour of "Bugs Bunny" on ABC-TV. New stanza will be a Saturday entry, bowing April 7 at 12 noon.

GF will continue to bankroll the Tuesday at 7:30 p.m. run of "Bugs Bunny" as well.

N.Y. Police Dept. Finally Sez Yes For NBC 1-Shot

Looks like the N.Y. Police Dept. has for the first time given its "full cooperation" to a stanza about itself. Chummy about opening its doors wide to tv, as evidenced some four years ago when producer Ted Granik ran into a stone wall in efforts to clear a police series for Screen Gems, the department has finally come across for an NBC-TV one-shot called "Police Emergency."

Stanza goes into the DuPont Sunday (18) hour and it's under the web's news department with Irv Gittlin overseeing production. And on-duty cops are the "stars."

An interesting sidebar on this documentary is the way it was filmed. NBC used a system called Camcon Syncro, which has been creeping into production on many other Gittlin specials and over at CBS into work on "Candid Camera." Camcon, conceived about a year ago by two Boston scientists, enabled NBC News to do things the staff suggests it never otherwise could have done. For one thing, the show will have an actual duolog between two patrolmen seen in a moving patrol car. It'll be lip sync. (Camcon, briefly, enables perfect sync of picture and sound in location shooting on tape or film; error is calculated at no more than a third of a frame off target on every 45,000 frames shot.)

NBC crews were able to put a camera on their own car, travelling in front of the patrol car, and bury a small mike system in the patrol car itself. It also enabled the web to shoot dialog between a police officer taking an old lady across the street. Beauty of it all, says NBC, is that it's totally authentic and, because of the ability to shoot sound on the spot that matches the film, it's totally unrehearsed; in most cases the subjects forgot after a time that there were mikes or cameras around.

Naturally, such a system is considered a natural for "Candid Camera." It's light and can plug into any circuit system made.

'Hennessey' In Or Out? Jackie Cooper and CBS Don't Seem To Agree

Conflicting reports on the fate of "Hennessey" next season come from producer-star Jackie Cooper and CBS-TV.

Cooper, from the Coast, said that the web hasn't informed him that the series won't be renewed on its schedule next season. He said his agency, William Morris, and co-sponsor P. Lorillard via Lemmen & Newell, are working toward resumption of the series next season. Cooper said that there's a March 2 deadline for co-sponsor P. Lorillard for Kent to notify him of their next season's plans. In the past two seasons, Cooper said P. Lorillard waited for the deadline before giving him the official greenlight.

Skein, which is owned and filmed by Jackie Cooper Productions, is experiencing its best rating history in three years, according to Cooper, although it's out-rated by "Ben Casey" on ABC-TV.

According to the web, "Hennessey" is definitely out of its Monday night berth for next season. Hourlong "TV Tonight" is being pitched for that time slot by the web for next season. Web sources say "at best" there's a 50-50 chance the skein may be moved to another time slot next season, earlier in the evening, a period considered better for situation comedies.

Cooper and William Morris, though, may take the show to another network — if P. Lorillard wants the show another year. CBS-TV has no financial interest in the show, according to Cooper.

Cooper has just signed a summer deal for 19 repeats of the skein, which will take the series up to new season in September. General Foods has bowed out as co-sponsor for the repeats, GE being replaced by General Electric for the summer ride.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every TV market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

SPRINGFIELD, MO.

STATIONS: KYTV, KTTS. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 6:30-7:30)	KYTV	1.	Trooper; Real McCoys (Thurs. 7:30)	KYTV	65	Bob Cummings	KTTS
2.	Garry Moore (Tues. 9:00-10:00)	KTTS	2.	Everglades (Thurs. 8:00)	KYTV	62	Investigators	KTTS
3.	Bonanza (Sun. 8:00-9:00)	KYTV	3.	Manhunt (Fri. 9:30)	KYTV	67	Eyewitness	KTTS
4.	Red Skelton (Tues. 8:00-8:30)	KTTS	4.	Death Valley Days (Tues. 6:30)	KYTV	57	Mr. Ed	KTTS
5.	Hazel (Thurs. 8:30-9:00)	KYTV	5.	Huckleberry Hound (Tues. 5:30)	KTTS	71	Choice; Love Bob	KYTV
6.	Andy Griffith; Kaye (Mon. 8:30-9:00)	KTTS	6.	Quick Draw McGraw (Wed. 5:30)	KTTS	76	Choice; Love Bob	KYTV
7.	Chevy Show; Route 66 (Fri. 7:30-8:30)	KTTS	7.	Yogi Bear (Mon. 5:30)	KTTS	74	Choice; Love Bob	KYTV
8.	Real McCoys; Trooper (Thurs. 7:30-8)	KYTV	8.	Deputy Dawg (Thurs. 5:30)	KTTS	37	Dobie Gillis	KTTS
9.	Surfside 6 (Fri. 8:30-9:30)	KTTS	9.	Beachcomber (Tues. 7:30)	KYTV	67	Giant Matinee	KYTV
10.	Cheyenne (Mon. 8:30-7:30)	KYTV	10.	Popeye; Stooges (Mon.-Fri. 5:00)	KTTS	43	Night Desk	KYTV

SOUTH BEND-ELKHART

STATIONS: WNDU, WSBT, WSJV. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 9:00-10:00)	WSBT	1.	Yogi Bear (Wed. 5:00)	WSBT	59	Kidsville	WSJV
2.	Garry Moore (Tues. 9:00-10:00)	WSBT	2.	M Squad (Fri. 10:30)	WSBT	39	Friday Night Features	WSJV
3.	Red Skelton (Tues. 8:00-8:30)	WSBT	3.	Huckleberry Hound (Thurs. 5:00)	WSBT	55	Kidsville	WSJV
4.	Lassie (Sun. 6:00-6:30)	WSBT	4.	Mr. Magoo (Fri. 5:00)	WSBT	52	Kidsville	WSJV
5.	Perry Mason (Sat. 6:30-7:00)	WSBT	5.	Manhunt; Detectives (Fri. 7:30-9:30)	WNDU	23	Chevy Show; Route 66	WSBT
6.	Ed Sullivan (Sun. 7:00-8:00)	WSBT	6.	Quick Draw McGraw (Tues. 5:00)	WSBT	44	Kidsville	WSJV
7.	Untouchables (Thurs. 9:00-10:00)	WSJV	7.	Ripcord (Tues. 6:30)	WSBT	33	Laramie	WNDU
8.	Chevy Show; Route 66 (Fri. 7:30-8:30)	WSBT	8.	Riverboat (Mon. 10:15)	WSJV	34	Jack Paar	WNDU
9.	Defenders (Sat. 7:30-8:30)	WSBT	9.	Man & Challenge (Mon. 6:30)	WNDU	22	To Tell The Truth	WSBT
10.	Dennis The Menace (Sun. 6:30-7:00)	WSBT	10.	Overland Trail (Wed. 10:15)	WSJV	30	Late Show	WSBT

NORFOLK

STATIONS: WTAR, WAVY, WVEC. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Perry Mason (Sat. 7:30-8:30)	WTAR	1.	Shannon (Thurs. 7:00)	WTAR	51	Blue Angels	WAVY
2.	Defenders (Sat. 8:30-9:30)	WTAR	2.	Death Valley Days (Tues. 7:00)	WTAR	42	Tightrope; Jim Bowie	WAVY
3.	Red Skelton (Tues. 9:00-9:30)	WTAR	3.	Pioneers (Mon. 7:00)	WTAR	45	Two Faces West	WAVY
4.	Gunsmoke (Sat. 10:00-11:00)	WTAR	4.	Tightrope; Jim Bowie (Tues. 7:00)	WAVY	42	Death Valley Days	WTAR
5.	Rawhide (Fri. 7:30-8:30)	WTAR	5.	Amos & Andy (Mon.-Fri. 6:00)	WAVY	53	Matinee Movie	WTAR
6.	To Tell The Truth (Mon. 7:30-8:00)	WTAR	6.	Two Faces West (Mon. 7:00)	WAVY	40	Pioneers	WTAR
7.	Andy Griffith; Kaye (Mon. 9:30-10:00)	WTAR	7.	Shotgun Slade (Wed. 7:00)	WAVY	41	Phil Silvers; Calif.	WTAR
8.	Have Gun, Will Travel (Sat. 8:30-9:00)	WTAR	8.	Men Into Space (Fri. 7:00)	WAVY	40	Best of Post	WTAR
9.	Lassie (Sun. 7:00-7:30)	WTAR	9.	Manhunt; Jim Backus (Sat. 7:00)	WTAR	30	Matty's Funnies	WVEC
10.	Pete & Gladys (Mon. 8:00-8:30)	WTAR	10.	Phil Silvers; Californian (Wed. 7:00)	WTAR	35	Shotgun Slade	WAVY

MONROE-EL DORADO

STATIONS: KNOE, KTVE. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 9:00-10:00)	KNOE	1.	Dangerous Robin (Wed. 8:00)	KNOE	60	Perry Como	KTVE
2.	Bonanza (Sun. 8:00-9:00)	KTVE	2.	Brothers Brannigan (Sat. 8:00)	KNOE	52	Hawaiian Eye	KTVE
3.	Chevy Show; Route 66 (Fri. 7:30-8:30)	KNOE	3.	M Squad (Thurs. 8:00)	KNOE	52	My Three Sons	KTVE
4.	Rawhide (Fri. 6:30-7:30)	KNOE	4.	Manhunt (Thurs. 7:30)	KNOE	48	Real McCoys	KTVE
5.	Lassie (Sun. 6:00-6:30)	KNOE	5.	Tallahassee 7000 (Wed. 7:30)	KTVE	55	Sea Hunt	KNOE
6.	Wagon Train (Wed. 6:30-7:30)	KTVE	6.	Wild Cargo (Sat. 7:30)	KNOE	48	Tall Man	KTVE
7.	Red Skelton (Tues. 8:00-8:30)	KNOE	7.	Award Theatre; Hammer (Tues. 8:30)	KNOE	30	Dick Powell	KTVE
8.	Dobie Gillis (Tues. 7:30-8:00)	KNOE	8.	Shannon (Thurs. 8:30)	KTVE	49	Lock Up; Best of Post	KNOE
9.	Cheyenne (Mon. 8:30-7:30)	KTVE	9.	Lock Up; Best of Post (Thurs. 8:30)	KNOE	45	Shannon	KTVE
10.	87th Precinct (Mon. 8:00-9:00)	KTVE	10.	Sea Hunt (Wed. 7:30)	KNOE	43	Tallahassee 7000	KTVE

MOBILE-PENSACOLA

STATIONS: WEAR, WKRG, WALA. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Rawhide (Fri. 6:30-7:30)	WKRG	1.	Marry A Millionaire (Tues. 8:30)	WKRG	42	Dick Powell	WACA
2.	Red Skelton (Tues. 8:00-8:30)	WKRG	2.	Pombstone Territory (Tues. 7:30)	WACA	41	Dobie Gillis	WKRG
3.	Gunsmoke (Sat. 9:00-10:00)	WKRG	3.	Dangerous Robin (Fri. 8:30)	WKRG	47	Sunset Strip	WEAR
4.	Chevy Show; Route 66 (Fri. 7:30-8:30)	WKRG	4.	Huckleberry Hound (Thurs. 6:30)	WKRG	43	Outlaws	WACA
5.	Perry Mason (Sat. 6:30-7:30)	WKRG	5.	Quick Draw McGraw (Mon. 6:30)	WKRG	34	Cheyenne	WEAR
6.	Checkmate (Wed. 7:30-8:30)	WKRG	6.	King of Diamonds (Wed. 8:30)	WKRG	32	Hawaiian Eye	WEAR
7.	Have Gun, Will Travel (Sat. 8:30-9:00)	WKRG	7.	Manhunt (Fri. 9:00)	WKRG	43	Target	WEAR
8.	Defenders (Sat. 7:30-8:30)	WKRG	8.	Ripcord (Sat. 10:00)	WKRG	53	Hong Kong	WACA
9.	Cheyenne (Mon. 8:30-7:30)	WEAR	9.	Shotgun Slade (Thurs. 7:00)	WKRG	37	Donna Reed	WEAR
10.	Bonanza (Sun. 8:00-9:00)	WALA	10.	Amos & Andy (Mon.-Fri. 9:30)	WACA	44	Life of Riley	WKRG

MIAMI

STATIONS: WTVJ, WCKT, WPST. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Perry Mason (Sat. 7:30-8:30)	WTVJ	1.	Sea Hunt (Fri. 7:00)	WTVJ	53	Hollywood Spec.	WCKT
2.	Ed Sullivan (Sun. 8:00-9:00)	WTVJ	2.	Yogi Bear (Wed. 7:00)	WCKT	52	King of Diamonds	WTVJ
3.	To Tell The Truth (Mon. 7:30-8:00)	WTVJ	3.	Two Faces West; Mr. Ed (Mon. 7:00)	WTVJ	46	Monday At Movies	WCKT
4.	Wagon Train (Wed. 7:30-8:30)	WCKT	4.	Huckleberry Hound (Thurs. 7:00)	WCKT	48	Ripcord	WTVJ
5.	Lassie (Sun. 7:00-7:30)	WTVJ	5.	Death Valley Days (Sat. 6:30)	WTVJ	43	International Showtime	WCKT
6.	Defenders (Sat. 8:30-9:30)	WTVJ	6.	Deputy Dawg; Magoo (Sun. 6:30)	WTVJ	41	Tallahassee 7000	WCKT
7.	Rawhide (Fri. 7:30-8:30)	WTVJ	7.	Highway Patrol (Mon.-Fri. 6:15)	WCKT	34	Spts; Wea; Renick Rpt.	WTVJ
8.	Perry Como (Wed. 9:00-10:00)	WCKT	8.	Brannigan; Shannon (Sat. 7:00)	WTVJ	30	International Showtime	WCKT
9.	Price Is Right (Mon. 8:30-9:00)	WCKT	9.	King of Diamonds (Wed. 7:00)	WTVJ	33	Yogi Bear	WCKT
10.	Red Skelton (Tues. 9:00-9:30)	WTVJ	10.	Tallahassee 7000 (Sun. 6:30)	WCKT	34	Deputy Dawg; Magoo	WTVJ

(Continued on page 42)

How the Other Half Dances

For the coming-out party of Marjorie Gould in 1909 the florist's bill alone was reputed to be a quarter of a million dollars. And in those days (as they say at Lindy's) a quarter of a million dollars was *money*.

Such inordinate lavishness is no longer part of any young lady's introduction to Society, but the importance and glamor of a debut are as eagerly anticipated as ever. In fact, there are now twice as many debutantes as there were a decade ago.

The special glitter surrounding American debutantism will be examined by NBC News this Friday evening at 9:30 (NYT) in "Debutante '62," the first of two specials on Society being sponsored this season by Clairol, Inc. (The second will be presented April 6.)

Narrated by post-deb Cornelia Otis Skinner, Friday's excursion will take us from a New York dancing class for eight-year-old pre-debs ("the first steps in 3,000 miles of dancing") to major debutante balls across the land.



Along the way, the special will recall some of the more colorful gatherings of the past (golly, it *can't* be 22 years since Brenda Frazier's debut), but the show's emphasis will be on the present.

During the last four months, Producer Bill Wilson and crew shot before-the-scene, on-the-scene and around-the-scene footage of such time-honored functions as the Veiled Prophet Ball in St. Louis; the Hallowe'en Ball at Atlanta's Piedmont Driving Club; and the Idlewild Ball in Dallas.



The mere fact that the crew had the cooperation of Society itself must be taken as both a tribute to the tact of Wilson's staff and the upper stratum's increasingly mature attitude toward public media (at the aforementioned Miss Frazier's debut, even news photographers were officially barred from the premises).

After all those months of hob-nobbing in the rarefied circle—for a while, there, we thought we'd lost him to Tracy Lord—Producer Wilson concluded there are three main divisions in American Society.

On the lower rung, he reports, are those who insist there is no such thing as Society. A little higher are those who say they've never heard of Cleveland Amory. And just about at the pinnacle are those who admit they've heard of Amory, but who follow this confession with a confidential, "You know, he really didn't get his families straight."

Wilson also discovered (and tried to capture in

the film) the differences in the way the various cities prepare and conduct the debutante balls. He found the highest degree of organization and formality in Dallas. Washington Society seemed the least formal (as will be evident in the show's twist sequence from the Capital's Thanksgiving Ball). A touch-football cotillion, however, still seems a few years away.

Complementing the pictorial excellence of "Debutante '62" is writer Harry Muheim's fine script, which, for all its attention to the essential gayety of its subject matter, does not ignore the important volunteer work of debutantes in the nation's hospitals or the fact that about 90 per cent of the proceeds from debutante balls go to one medical fund or another.

Author Muheim is better known as a serious dramatist than as a writer of documentaries. In fact, when he first said "yes" to this assignment, he had a completely erroneous idea of its nature. "I thought," he now admits, "they wanted a script about Eugene V. Debs."

But it turned out beautifully. We'd say "Debutante '62" is a striking example of NBC-TV's programming versatility. What's more we're sure the show will be enjoyed by all classes of viewers, even those who, in a free-association test, would respond to "upper set" with "dental plate."

Besides, in this crisis-laden world of ours, a news special that's not about some military or political crisis should be quite welcome—particularly when it relays the reassuring piece of information that the Meyer Davis orchestras are now accepting bookings for 1976. Say, *that's* the spirit.



VARIETY - ARB SYNDICATION CHART

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(Continued from page 39)

NASHVILLE

STATIONS: WSM, WLAC, WSIX. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

RK. PROGRAM-DAY-TIME TOP TEN NETWORK SHOWS				STA.	RTG. AV.	TOP SYNDICATED PROGRAMS				TOP COMPETITION				
						RK. PROGRAM-DAY-TIME		STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Red Skelton (Tues. 8:00-8:30)	WLAC	39	1.	Huckleberry Hound (Thurs. 5:30)	WLAC	Screen Gems	25	69	Preptime; Almanac	WSM	8		
2.	Wagon Train (Wed. 6:30-7:30)	WSM	36	2.	Deputy Dawg (Mon. 5:30)	WLAC	CBS Films	24	65	Preptime; Almanac	WSM	9		
3.	Real McCoys (Thurs. 7:30-8:00)	WSIX	35	3.	Yogi Bear (Wed. 5:30)	WLAC	Screen Gems	21	64	Preptime; Almanac	WSM	9		
4.	Bonanza (Sun. 8:00-9:00)	WSM	35	4.	Quick Draw McGraw (Tues. 5:30)	WLAC	Screen Gems	20	65	Preptime; Almanac	WSM	8		
5.	Andy Griffith; Kaye (Mon. 8:30-9:00)	WLAC	33	5.	Popeye (Mon.-Fri. 5:00)	WLAC	UAA; King	18	55	Garry; Highway Patrol	WSM	11		
6.	Garry Moore (Tues. 9:00-10:00)	WLAC	33	6.	Three Stooges; Fury (Sat. 10:00 a.m.)	WSM	Screen Gems	17	63	Magic Land; Vtrns Day	WLAC	7		
7.	My Three Sons (Thurs. 8:00-8:30)	WSIX	32	7.	Bozo The Clown (Sat. 7:30 a.m.)	WSM	Jayark	15	79	Country Journal	WLAC	1		
8.	Perry Como (Wed. 8:00-9:00)	WSM	31	7.	Death Valley Days (Sat. 5:30)	WSM	U.S. Borax	15	43	Learn To Draw	WLAC	1		
9.	Sing Along (Thurs. 9:00-10:00)	WSM	31	8.	Beachcombers (Fri. 9:30)	WSM	Filmaster	12	37	Capt. Kangaroo	WLAC	7		
10.	Dobie Gillis (Tues. 7:30-8:00)	WLAC	30	9.	Porky Jones (Sat. 12:00)	WSM	Official	12	52	Matty's Funnies	WSIX	13		
11.	Lassie (Sun. 6:00-6:30)	WLAC	30	10.	Robin Hood; Tarzan (Sat. 11:30)	WSM	Official	12	60	Target	WSIX	21		
										Friend Flicka	WLAC	8		
										Junior Action	WLAC	7		

ALBUQUERQUE, N. M.

STATIONS: KOB, KOAT, KGGM. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Bonanza (Sun. 7:00-8:00)	KOB	39	1. Huckleberry Hound (Thurs. 5:30)	KOB	Screen Gems	26	81. News; Wea; ABC News	KOAT	5
2. Garry Moore (Tues. 8:00-9:00)	KGGM	39	2. Quick Draw McGraw (Mon. 5:30)	KOB	Screen Gems	25	63. To Tell The Truth	KGGM	12
3. My Three Sons (Thurs. 8:00-8:30)	KOAT	36	3. Yogi Bear (Tues. 5:30)	KOB	Screen Gems	24	73. Life of Riley	KGGM	5
4. Andy Griffith; Kaye (Mon. 7:30-8:00)	KGGM	35	4. Sea Hunt (Wed. 8:00)	KOB	Ziv-UA	22	36. Hawaiian Eye	KOAT	24
5. Rawhide (Sun. 9:00-10:00)	KGGM	35	5. Assignment Underwater (Tues. 6:30)	KOB	NTA	15	31. Dobie Gillis	KGGM	17
6. Flintstones; Kovaks (Fri. 7:30-8:00)	KOAT	32	6. Highway Patrol (Tues. 9:30)	KOB	Ziv-UA	15	34. Marshall Dillon	KGGM	16
7. My Line; Power (Sun. 8:30-9:00)	KGGM	32	7. Broken Arrow (Fri. 6:00)	KOAT	ITC	14	33. Huntley-Brinkley	KOB	25
8. Danny Thomas; Kaye (Mon. 7:00-7:30)	KGGM	30	8. Third Man; Movie 4 (Sat. 10:15)	KOB	NTA	13	34. Perry Mason	KGGM	11
9. Red Skelton (Tues. 7:00-7:30)	KGGM	30	9. Pioneers (Tues. 6:00)	KOAT	Roebeck	12	27. Huntley-Brinkley	KOB	30
10. 77 Sunset Strip (Fri. 8:00-9:00)	KOAT	30	10. Bold Journey (Mon. & Thurs. 6:00)	KOAT	Banner	11	24. Reports; Weather	KOB	29
			11. Brothers Brannigan (Thurs. 9:30)	KOB	CBS Films	11	23. Huntley-Brinkley	KOB	28
							23. Reports; Weather	KOB	27
							Untouchables	KOAT	24

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Hazel (Thurs. 8:30-9:00).....	WDAF	38	1. Death Valley Days (Tues. 8:30).....	KCMO	U.S. Borax	24	44	Dick Powell.....	WDAF	18
2. Wagon Train (Wed. 6:30-7:30).....	WDAF	38	2. Yogi Bear (Mon. 5:30).....	KMBC	Screen Gems	21	54	Highway Patrol.....	WDAF	12
3. Garry Moore (Tues. 9:00-10:00).....	KCMO	34	3. Quick Draw McGraw (Wed. 5:30).....	KMBC	Screen Gems	16	47	Highway Patrol.....	WDAF	11
4. Ben Casey (Mon. 9:00-10:00).....	KMBC	31	4. Wyatt Earp (Thurs. 6:30).....	KMBC	ABC Films	16	39	Outlaws.....	WDAF	13
5. Danny Thomas (Mon. 8:00-8:30).....	KCMO	31	5. Huckleberry Hound (Thurs. 6:00).....	KMBC	Screen Gems	15	38	News; Sports.....	WDAF	19
6. Real McCoys (Thurs. 7:30-8:00).....	KMBC	30	6. Third Man (Fri. 9:00).....	KCMO	NTA	15	28	Huntley-Brinkley.....	WDAF	19
7. Andy Griffith (Mon. 8:30-9:00).....	KCMO	29	7. Popeye (Mon.-Fri. 5:00).....	KMBC	UAA; King	14	52	Target.....	KMBC	24
8. Bonanza (Sun. 8:00-9:00).....	WDAF	29	(Sat. 9:30).....					Early Show.....	KCMO	6
9. Perry Como (Wed. 8:00-9:00).....	WDAF	29	6. Jeff's Collie (Sat. 5:30).....	WDAF	ITC	13	43	Highway Patrol.....	WDAF	12
10. Sing Along With Mitch (Thurs. 9-10).....	WDAF	29	7. Highway Patrol (Mon.-Fri. 5:30).....	WDAF	Ziv-UA	12	33	King Leonardo.....	WDAF	5
			8. Man From Cheyenne (Mon.-Wed.-Fri. 6:00).....	KMBC	NTA	12	33	Magic Land.....	KCMO	6
								Roy Rogers.....	KCMO	6
								Scoreboard; Cimarron City.....	KMBC	10
								Yogi Bear.....	KMBC	21
								Popeye.....	KMBC	15
								News; Sports.....	WDAF	18
								Huntley-Brinkley.....	WDAF	18

KNOXVILLE

STATIONS: WATE, WBIR, WTVK. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Wagon Train (Wed. 7:30-8:30)	WATE	43	1. Ripcord (Wed. 7:00)	WATE	Ziv-UA	30	67	Mulls Singing	WBIR	14
2. Bonanza (Sun. 9:00-10:00)	WATE	42	2. Shannon (Thurs. 7:00)	WBIR	Screen Gems	29	60	King of Diamonds	WATE	18
3. Laramie (Tues. 7:30-8:30)	WATE	39	3. Highway Patrol (Mon. & Fri. 6:30)	WBIR	Ziv-UA	27	66	Cus Walker Time	WATE	12
4. Dr. Kildare (Thurs. 8:30-9:30)	WATE	38	4. Amos & Andy (Tues. 6:30)	WBIR	CBS Films	26	55	Huntley-Brinkley	WATE	17
5. Perry Mason (Sat. 7:30-8:30)	WBIR	35	5. Blue Angels (Thurs. 6:30)	WBIR	NBC Films	26	63	Flatt & Scruggs	WATE	13
6. Price Is Right (Mon. 8:30-9:00)	WATE	35	6. Sea Hunt (Tues. 7:00)	WBIR	Ziv-UA	25	52	Huntley-Brinkley	WATE	24
7. Hazel (Thurs. 9:30-10:30)	WATE	33	7. Shotgun Slade (Thurs. 7:00)	WBIR	MCA	25	60	Jamboree	WATE	11
8. Mr. Ed (Sun. 6:30-7:00)	WBIR	33	8. Quick Draw McGraw (Wed. 5:30)	WATE	Screen Gems	24	63	Huntley-Brinkley	WATE	17
9. Frontier Circus (Thurs. 7:30-8:30)	WBIR	32	9. Tombstone Territory (Tues. 7:00)	WATE	Ziv-UA	21	44	Tombstone Territory	WATE	21
10. Lassie (Sun. 7:00-7:30)	WBIR	32	10. Wyatt Earp (Mon. 7:00)	WBIR	ABC Films	23	47	Touchdown Corner	WBIR	16
11. National Velvet (Mon. 8:00-8:30)	WATE	32						Early Show	WBIR	12
								Sea Hunt	WBIR	25
								Aquanaut	WATE	23

JACKSONVILLE

STATIONS: WJXT, WFGA. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Perry Mason (Sat. 7:30-8:30)	WJXT	46	1. Miami Undercover (Wed. 7:00)	WFGA	Ziv-UA	29	53	Alvin Show	WJXT	26
2. Dr. Kildare (Thurs. 8:30-9:30)	WFGA	42	2. Beachcomber (Thurs. 8:00)	WJXT	Filmaster	25	44	Real McCoys	WFGA	32
3. Mr. Ed (Sun. 6:30-7:00)	WJXT	42	3. Death Valley Days (Fri. 7:00)	WJXT	U.S. Borax	23	51	Ripcord	WFGA	21
4. Wagon Train (Wed. 7:30-8:30)	WFGA	42	4. Manhunt (Mon. 7:30)	WJXT	Screen Gems	23	37	Cheyenne	WFGA	39
5. Cheyenne (Mon. 7:00-8:00)	WFGA	41	5. Sea Hunt (Sat. 7:00)	WFGA	Ziv-UA	23	42	Jimmy Strickland	WJXT	32
6. Ed Sullivan (Sun. 8:00-9:00)	WJXT	41	6. Whiplash (Thurs. 7:00)	WJXT	ITC	22	41	Hazel	WFGA	22
7. Bonanza (Sun. 9:00-10:00)	WFGA	40	7. Bros. Brannigan; Two Faces West (Tues. 7:00)	WJXT	CBS			Laramie	WFGA	21
8. Price Is Right (Mon. 8:30-9:00)	WFGA	40	8. King of Diamonds (Thurs. 9:30)	WFGA	Screen Gems	21	48			
9. Andy Griffith; Kaye (Mon. 9:30-10)	WJXT	38	9. Ripcord (Fri. 7:00)	WFGA	Ziv-UA	21	51	Margie; Closeup	WJXT	20
10. Car 54 (Thurs. 7:30-8:00)	WFGA	38	10. Yogi Bear (Wed. 5:45)	WFGA	Ziv-UA	21	47	Death Valley Days	WJXT	23
11. Lassie (Sun. 7:00-7:30)	WJXT	38			Screen Gems	19	63	Early Show	WJXT	11

MACON, GA.

STATIONS: WMAZ, WSB. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Perry Mason (Sat. 7:30-8:30)	WMAZ	60	1. Brothers Brannigan (Mon. 7:00)	WMAZ	CBS Films	41	89	Death Valley Days	WSB	6
2. G.E. Theatre (Sun. 9:00-9:30)	WMAZ	56	2. Ripcord (Wed. 8:00)	WMAZ	Ziv-UA	38	68	Wagon Train	WSB	6
3. Real McCoys (Thurs. 8:30-9:00)	WMAZ	55	3. Broken Arrow (Fri. 7:00)	WMAZ	ITC	37	88	Ripcord	WSB	4
4. To Tell The Truth (Mon. 7:30-8:00)	WMAZ	55	4. M Squad (Tues. 9:30)	WMAZ	MCA	36	78	Dick Powell	WSB	6
5. Ed Sullivan (Sun. 8:00-9:00)	WMAZ	54	5. Sea Hunt (Thurs. 7:00)	WMAZ	Ziv-UA	35	80	Manhunt	WSB	6
6. Gunslinger (Sat. 10:00-11:00)	WMAZ	53	6. Highway Patrol (Mon. 6:00)	WMAZ	Ziv-UA	26	76	Yogi Bear	WSB	6
7. Red Skelton (Tues. 9:00-9:30)	WMAZ	53	7. Mounted Police (Thurs. 6:00)	WMAZ	NBC Films	22	76	Huckleberry Hound	WSB	4
8. Pete & Gladys (Mon. 8:00-8:30)	WMAZ	52	8. Manhunt; Birthday (Fri. 6:00)	WMAZ	Screen Gems	21	88	Cisco Kid	WSB	2
9. Defenders (Sat. 8:30-9:30)	WMAZ	51	9. Whirlbirds (Mon.-Fri. 5:30)	WMAZ	CBS Films	21	78	Popeye	WSB	5
10. Dennis The Menace (Sun. 7:30-8:00)	WMAZ	51	10. Popeye (Wed. 5:15)	WMAZ	UAA; King	19	63	Popeye	WSB	4
11. Have Gun, Will Travel (Sat. 9:30-10)	WMAZ	51								

(Continued on page 50)

Austrians Don't Dig Brinkley

Washington, Feb. 6

U.S. Information Agency sources here relayed critical reaction from the Austrian press to Brinkley's "Our Man in Vienna." Apparently the Viennese don't like being described as overfed, underworked, overgoverned and backward. The Austrian press has been blasting the Brinkley show as poor reporting.

How the show will affect U.S. relations with neutral Austria was touched on by two Austrian newsmen. Otto Leichter of Arbeiter Zeitung said the NBC pubaffairs show can "cause more damage in America than could be repaired by 10 cultural institutes in years."

In another turn Hans Duxus of Wochenpresse remarked that viewers would get a rather puzzling picture of Vienna but a "clear picture of those responsible U.S. journalists whose penetrating knowledge, objectivity and deep insight have already won the United States so many friends throughout the world."

Brinkley was criticized on his professional ability or lack of. Robert Stein of Salzburger Nachrichten observed that Brinkley had the "perspective of a holiday journalist who meets only millionaires in New York and gangsters in Chicago."

In the same irreverent tone which U.S. papers usually shun when describing the newshound and partner Chet Huntley, Marlene Manthey of Die Presse said Brinkley "is not normally waspish and malicious and probably merely echoed what others suggested to him."

Bill Lewis-Minow Lashup Sparks New Wave of Madison Ave. Unrest —On Other Adv. Agency Fronts

By BILL GREELEY

From coast to coast, week in and week out, verbiage continues to fly in what seems to be shaping into an endless debate between advertising men and most of civilized America.

Out in Oakland, Calif., this week, Guild, Bascom & Bonfigli prexy Walter Guild was warning the ad club that "anti-advertising prejudice" induced in the young by the "specialized ignorance" of educators was a far greater threat to the industry than harassment by the government.

Up in Boston last week, Kenyon & Eckhardt board chairman William B. Lewis at another ad club luncheon was rebutting FCC chairman Newton Minow, who a month ago pasted Lewis with the label "status quo" in a San Francisco speech. Minow was rebutting a Detroit talk by Lewis titled "It's Time for Television to Talk Back," which was an answer to Minow's famed "vast wasteland" epoch.

Next week, Athenaeum Books hit the nation's stalls with "The Image: Or What Happened to the American Dream?" by Daniel J. Boorstin, in which Madison Ave. gets another scolding from the intellectual faction.

And next month, enter the muscle men. March issue of Saga, a MacFadden men's mag aimed more at gun sport than cleavage worship, takes a broad swipe at tv commercials in an Arthur Whitman article "The Pitchman in Your Living Room."

The last word in the Lewis-Minow lashup (to date), served with that New England boiled dinner, was the accusation by the ad man that the FCC chairman didn't get all the way through his (Lewis) November speech. "If he had," said Lewis, "it must have been clear to him (as it must be clear to you) that I was not defending the status quo. I was examining the status quo, and I was examining it out of 25 years' of broadcast experience, and I was examining it more deeply than he (Mr. Minow) ever did."

Meanwhile, back in Oakland, the academicians were getting theirs served up with the luncheon mellow balls. Threat to ad business from teachers, said Guild, "is the loss of public confidence and the worst of that is the anti-advertising prejudice induced in young people which will, if not checked, destroy advertising. In our public schools and universities and colleges, advertising is becoming a dirty word."

Slamming the country's "secondary experts," Guild declared, "The bartender's specialty is psychiatry and psychiatrists specialize in drinking... cab drivers are experts on stocks and bonds... baseball players are experts in shaving."

"But the strangest of all secondary specialties is that of college professors who specialize in advertising. They bring to their secondary specialty about the same amount of preparation in the way of knowledge and experience as the baseball player, the cab driver and the bartender... I believe it is fair to describe the secondary specialty of all these

experts as the area of Specialized Ignorance."

Author Boorstin's upcoming blast is cooler—in fact, chilling. An excerpt from "The Image": "Advertising befuddles our experience, not because advertisers are liars, but precisely because they are not. Advertising fogs our daily lives less from its peculiar lies than from its peculiar truths. The whole apparatus of the Graphic Revolution has put a new elusiveness, iridescence and ambiguity into everyday truth in 20th-century America."

The advertiser's art... consists largely of the art of making persuasive statements which are neither true or false... like the news maker, he evades it... not only advertising has become a tissue of contrivance and illusion. Rather, it is the whole world. The ambiguities and illusions of advertising are only symptoms. Advertising events are no less or more unreal than all other pseudo-events."

While mainly rehashing advertising's recent hassles with the Federal Trade Commission over tv commercials, Saga's Whitman also describes production of a one-minute blurb that calls for 28 people on the set and, not counting lab work and film editing, comes to a total of 448 hours per broadcast minute.

"The commercial," says Whitman, "was broadcast on a 24-minute, half-hour show. The show had nine people working on it and had rehearsed 30 minutes. The approximate ratio of commercial work-hours to entertainment work-hours: 1,325 to 1."

Fun by the Numbers

Benton & Bowles, figuring the Nielsen's from Oct. to Dec., is touting four winners with the agency's own talents: Andy Griffith and Danny Thomas in the top 10 along with participations in "Gunsmoke" and "Perry Mason."

J. Walter Thompson also has four shows in the top 10 for the three-month period making it the only shop to match the B&B record. But, points out Benton & Bowles, JWT's gross billings in network totals \$91,000,000 against B&B's \$43,000,000, giving the Lexington Ave. competition much more room to play.

So what, says a Thompson spokesman, pointing out that the agency's function is to sell goods, not play the numbers game, and adding that his shop had seven in the top 13 in the last Nielsen Nationals, including the National League pro football playoff and the Rose Bowl, and "Dr. Kildare" and the "Defenders." Oct. to Dec. four on the Thompson list are "Wagon Train," "Gunsmoke," "Hazel" and "Candid Camera."

Kismet, says Benton & Bowles, which points to its 10 commercial minutes going in its three-month toppers against Thompson's seven blurb outings provided by its foursome.

Rogers & Cowan Abroad

New York and Bev Hills flackery of Rogers & Cowan has packed reps in London, Rome, Paris, Munich and Tokyo. They are Alan Tucker, London; Christopher Hofer, Rome; Glen Ireton, Tokyo; (Continued on page 46)

NAB Hostility To Network Licensing, All-Channel Blessing Sparks Fla. Meet

On German Prejudice

Editor, VARIETY:

New York.

With regard to the excellent Anniversary issue survey conducted under your sponsorship, of television in Germany today, I should like to congratulate VARIETY for having performed a public service. I believe that this survey, indicating that one of the goals of German TV is the elimination of prejudice, will be very helpful and encouraging to the many groups working toward German reeducation. It also points up the possibilities for implementing the reeducation program through this important medium.

We are forwarding the VARIETY article to Dr. Max Horkheimer, director of the Institute for Social Research at the University of Frankfurt who is also the American Jewish Committee's consultant in Germany. The AJC has been very active with German educators in a program designed to change behavior and attitudes among the German people. As part of this program, visits to this country by German school administrators, young teachers and educational leaders are encouraged. These visits, I am pleased to report, have had positive repercussions in Germany.

Many thanks again for having made this TV survey possible.

Edwin J. Lukas

(Director, National Affairs Department, American Jewish Committee.)

CBS' PARIS POST TO ROBERT KLEIMAN

CBS News' Paris post, vacated by David Schoenbrun, goes to Robert Kleiman, Western European correspondent of U.S. News and World Report.

Kleiman, who had been chief of the magazine's Paris bureau, becomes CBS News' Paris bureau chief within a few weeks. Kleiman, a veteran journalist, had been with U.S. News and World Report for 16 years. He succeeds David Schoenbrun, who has just assumed charge of the CBS News Washington bureau after 14 years covering France and Algeria for CBS News.

During the war, Kleiman was with the OWI, serving in the Far East.

Sir Robert Fraser Lauds British Indie TV's Maturity In Programming

London, Feb. 6

Sir Robert Fraser, director general of the Independent Television Authority, the government which licenses the commercial tv contractors, has given the independent channel a clean bill of health. He maintained program schedules were properly balanced and that "serious" programs were on the increase. At the moment, he said, they account for more than a third of the total transmission time (about 62 hours a week).

Speaking at a press conference in the ITA's London h.q. at which the Authority's Annual Report was handed to the press, the executive stated that viewers no longer turned to tv purely for entertainment. The number of serious programs on the indie channel is now so great, and the audience for them so encouraging, that it is clear the public has taken to video for many kinds of "non-entertainment" productions.

Speaking of the effect of ITV-BBC competition, Sir Robert contended that today there were 10 times as many programs of an informative nature available as on the eve of commercial tv. Running time of serious programs had increased considerably, too. One 15-minute news bulletin a day had grown in the two U.K. services to

Washington, Feb. 6. Board of directors of National Assn. of Broadcasters took significant steps at its Florida midwinter session which was overshadowed by the big Federal Communications Commission hearings in Washington. Support for prexy LeRoy Collins was evident in many actions, and his control appears to be jelling well.

NAB staff brass returning here from the Sarasota confab were happy about a number of moves, including the greenlight for Gov. Collins' favorite brainchild—a high-level research and training program for broadcast seedlings; endorsements of the principle of all-channel receiver legislation, opposition to network licensing, approval of a study of the congestion in AM radio, an implicit grant of year's lease on life for the Television Information Office, and a cold-shoulder to an FCC-version scheme.

In terms of immediate significance, the all-channel endorsement rates high. The legislation, championed vigorously by Minow as the key to tv's programming problem, has received web endorsement, and NBC parent outfit, the giant set-making RCA, is expected to give its okay in the next 10 days or so.

NAB's endorsement was conditioned on a qualifying proviso barring FCC from erasing any VHF assignments. Resolution okayed by the Board (not without some closed-door dissension) obviously had in mind the UHF philosophy of Commissioner Robert E. Lee (not shared by Minow) who would confine tv to the U span only.

The NAB pat on the back, first stance taken by Assn. on the move, lends a bandwagon atmosphere to the drive to put across the perennial proposal which has been kicked around—mostly into pigeonholes—and never moved anywhere. Support for the VHF expansion has been accented during the FCC sessions.

With the lineup of support, Senate Commerce Committee is geared to move quickly with hearings on the legislation. It would require manufacturers of tv sets in interstate commerce to make them capable of receiving all channels, in both U and V bands. Supporters are fairly confident constitutional objections to such a requirement can be overridden.

The Board's expression of hostility to network licensing amounts to the first current NAB pronouncement on the subject which has been center of much hassling during the FCC sessions (particularly when NBC was heard last week).

The board deliberately refrained from mentioning network regula-

tion proposals in its anti-licensing pronouncement. In mind was the desire to avoid being specific and keeping the board's position as broad as possible.

If opposition were expressed to web regulation, the nature of the regulation opposed would have to be spelled out, thus confusing the issue, according to NAB sources here. There was reportedly no split over the issue.

The webs are not happy about either the Harris (licensing) or Bennett (regulation but not licensing) bills first introduced in 1960. During the current programming hearings, however, they are concerned mainly about the FCC's recommendations which supported the principle of regulations, but not licensing.

In another notable move, the Board in effect, sentenced to death by the old put-off method a controversial proposal pushed currently in some quarters for re-vamping via the legislative route Federal Communications Commission. Idea would be to clip its wings, as reflected in philosophy enunciated by those who espouse the overhaul most vocally.

The Board didn't even relent to the point of placing the proposal under actual study, instead, in its own words, "deferred for further staff consideration the possibility of seeking a study of an overall reorganization of FCC." This is about five steps away from reality, considered a safe distance apparently by the Board. It won't even receive the dignity of a NAB Committee study to see whether a study should be sought, rather is left in the hands of the staff folk, who'll probably wait a while before interment.

\$100,000 Research Program

On the research program, allotted \$100,000 by the Board, Collins had originally proposed establishment of a broadcast training and research center. As approved, the program would not be set up on a stationary basis, but would shift from campus to campus for various broadcast specialties. It would anticipate "new levels and opportunities for program service," make advanced studies of ratings, broadcasting's role in the overall economy, efficacy of broadcast blurbs, try to find ways of luring higher calibre people into the medium and spread research and training info to interested industry parties.

The ever-increasing congestion of the AM radio band, and concomitant ill effects of over-competition, would be scrutinized by a special committee to be named by Collins. The Radio Board gave the go-ahead following a presentation of the legal, engineering, economic and practical aspects of the situation, which has been causing growing concern among FCC Commissioners, with Minow and Frederick W. Ford among the more vocal.

The Television Information Office, set up during broadcasting's lowest public image ebb in 1959 (although conceived before Van Doren), was referred to in an announcement from the TV Board which said it "discussed projects the TIO will carry out in the next 12 months." This would appear to scotch rumors the Office is going to be junked, at least in the immediate future. The presentation of TIO activities was made by director Louis Hausman. There was no official indication of whether he will remain on or not.

The TV Board, in an action ratified by the full NAB Board, ordered a staff study of the advisability of shaping legislation curbing CATV operations which simply echo local tv service.

In other developments, the Radio Board heard its Review Board Chairman, Cliff Gill of KEZT, Anaheim, Cal., report "historic" progress during the past 12 months in getting subscribers to shape up to Code commandments. Compliance achieved a 91% level, he said.

DRURY TO ST. LOO

St. Louis, Feb. 6

Dick Drury, former program director of KQV, Pittsburgh, joined WIL Radio here in the same capacity.

He succeeds John Borders, who resigned to become station manager of KBGO, Waco, Texas.

something special!

In troubled times, the nation's need for an alert, informed citizenry takes on special urgency.

Aware of their unique ability—and responsibility—to communicate en masse, last year (as in years past) the five CBS Owned television stations originated an impressive number of locally-produced prime-time "specials," whose contents ranged widely, and incisively, across community, national and international affairs.

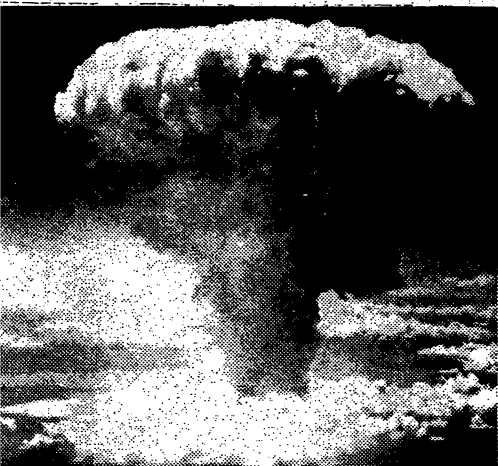
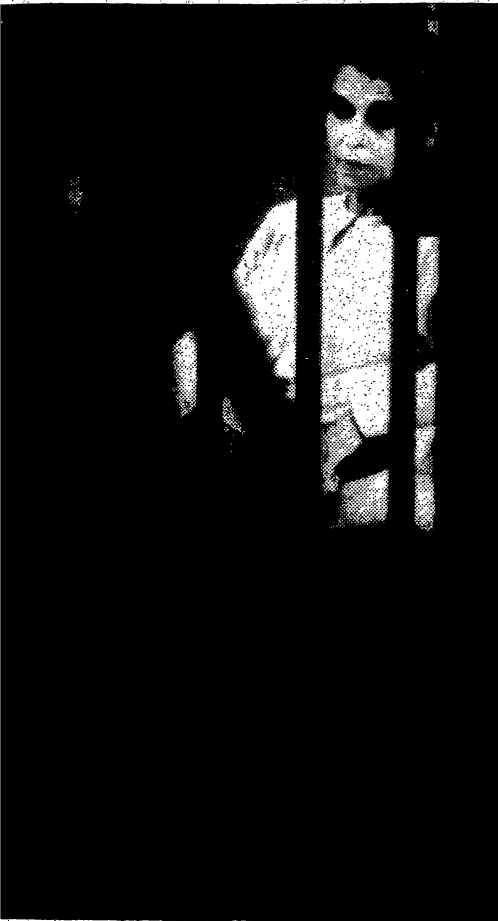
There was, for example, WCBS-TV's "Junkyard by the Sea," an indictment of drug trafficking in the nation's largest city; WBBM-TV's "The Other Americans," a two-part exposé of Communist activity in Latin America; KNXT's "Meet the Officer," a candid study of local law enforcement in action; WCAU-TV's "Dead End 1975," an eye-opening report on today's steadily-worsening traffic crisis; and KMOX-TV's "The Concrete Curtain," which dramatized the importance of increased civil defense in an atomic age. And there were many more!

In 1961, the five stations devoted almost 15 million dollars' worth of station time and facilities to non-network public affairs programs and announcements. This amount—an all-time high!—is one more example of exceptional service rendered to communities for whom the words "CBS Owned" have always signified something special!

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A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles,
WBBM-TV Chicago, WCAU-TV Philadelphia and
KMOX-TV St. Louis





Profits & People

Continued from page 29

the difference to his departure from the show—but the fact remains that, for all the enclomus heaped on Garroway's successor, John Chancellor, as a newsmen, the electric quality that inspired such fabulous early-morning billings, no longer pertains. There are those within the network who maintain that, along with the big question mark surrounding the future of the late night show, something of a drastic nature will have to be done to the "Today" show.

For NBC, it's not only a case of perpetuating such bigtime billings and profits but it poses a major problem with its affiliated stations, notably in relation to the late night entry. Having thrown in their lot with Paar, who has paid off handsomely for the stations as well as the network, the affiliates have no place to turn except to embrace Johnny Carson. It's too late in the game for them to "go features," since the opposition stations have grabbed up all the attractive pix availabilities.

They can only hope that NBC has come up with the right answer.

'Father At Window'

Continued from page 31

was approved by the network even though the new format is said to be dangerously close to the pattern of "Father."

"Window" episodes run better than \$70,000 in production costs. Returns of "Father," which serve as a participation vehicle, are about half that figure in program costs.

Toni and Scott now go out of the "Window" on Wednesdays and put their coin on "Father" on Mondays. With all this switching, with the same star in both vehicles with the format of "Window" moving closer to "Father," the big question is whether viewers will notice the difference as "Father's" participation coin goes over to "Window."

The closing chapter of "Father at the Window" still has to be written.

Barter Firm

Continued from page 33

Bufferin and other products and to increase the fee to AP from \$32,000 a month to \$50,000 a month.

AP counsel said, "It was then that Y&R... embarked upon an unlawful plan and course of conduct to prevent the use of the Petker Plan not only for Bufferin and other B-M products but by other advertisers as well."

He charged that Y&R and the rep defendants, in a move to deprive AP of radio broadcast time, caused radio stations participating in the Petker Plan to terminate relations with OP and boycott its business—"They threatened radio stations that unless they abandoned and boycotted plaintiff they would be deprived of business from defendant Y&R and other advertising agencies and that existing business would be withdrawn."

CBS Thurs. Plot

Continued from page 31

being pitched from 9 to 10 p.m. Sunday nights. Hour opens up Sunday night with the axing of "General Electric Theatre" and the moveover of Jack Benny to Tuesday night.

Much of the plotting at this stage is tentative, with the pieces on the '62-'63 board subject to many changes before each slot is fixed for the new season's playoff.

Obeler's 4-Star Deal

Hollywood, Feb. 6.
Vet writer Arch Obeler and Four-Star made a deal whereby he will develop a pilot for the 1962-'63 season, based on his "Lights Out" radio program of years ago. Obeler and Four-Star production chief Tom McDermott closed the deal.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

ATLANTA • STATIONS: WSB, WAGA, WLMA • SURVEY DATES: OCT. 29-NOV. 25, '61

WLMA Average Rating: 6
Average Share: 15

MONDAYS 5:30-7:00

Program: PEACHTREE PLAYHOUSE

- Oct. 30 "TEN TALL MEN"
Burt Lancaster, J. Lawrence, Gilbert Roland, George Tobias
1951, Columbia, Screen Gems, 1st Run
- Nov. 6 "ASSIGNMENT PARIS"
Dana Andrews, M. Toren, A. Totter
1952, Columbia, Screen Gems, 1st Run
- Nov. 13 "KNOCK ON MY DOOR"
Humphrey Bogart, John Derek, G. MacReady
1949, Columbia, Screen Gems, 1st Run
- Nov. 20 "TIGHT SPOT"
Ginger Rogers, Edward G. Robinson, Brian Keith
1955, Columbia, Screen Gems, 1st Run

COMPETITION STATION & AVG. RATING

- Popeye 5:30-6:00 WSB 20
- Yogi Bear 6:00-6:30 WSB 25
- News Huntley, Brinkley 6:30-7:00 WSB 36
- Riverboat 5:30-6:00 WAGA 8
- News 6:00-6:30 WAGA 10
- Spts., Men of Destiny, CBS News 6:30-7:00 WAGA 4

WLMA Average Rating: 9
Average Share: 23

TUESDAYS 5:30-7:00

Program: PEACHTREE PLAYHOUSE

- Oct. 31 "PUSHOVER"
Fred MacMurray, P. Carey, Kim Novak
1954, Columbia, Screen Gems, 1st Run
- Nov. 7 "ALL THE KINGS MEN"
Broderick Crawford, John Ireland, John Dru, John Derek
1950, Columbia, Screen Gems, 1st Run
- Nov. 14 "EIGHT IRON MEN"
Lee Marvin, Arthur Franz, Bonar Colleano
1952, Columbia, Screen Gems, 1st Run
- Nov. 21 "FORTUNE OF CAPT. BLOOD"
Louis Hayward, Patricia Medina
1950, Columbia, Screen Gems, 1st Run

COMPETITION STATION & AVG. RATING

- Popeye 5:30-6:00 WSB 20
- Quick Draw 6:00-6:30 WSB 19
- News, Weather, Huntley, Brinkley 6:30-7:00 WSB 33
- Cimarron City 5:30-6:00 WAGA 6
- News 6:00-6:30 WAGA 7
- Spts., Georgians, CBS News 6:30-7:00 WAGA 5

WLMA Average Rating: 8
Average Share: 22

WEDNESDAYS 5:30-7:00

Program: PEACHTREE PLAYHOUSE

- Nov. 1 "AFFAIR IN TRINIDAD"
Rita Hayworth, Glenn Ford, Alexander Scourby, Valerie Bettis
1952, Columbia, Screen Gems, 1st Run
- Nov. 8 "FIRE DOWN BELOW"
Rita Hayworth, Jack Lemmon, Robert Mitchum
1957, Columbia, Screen Gems, 1st Run
- Nov. 15 "THE LAST POSSE"
Broderick Crawford, John Derek, Charles Bickford
1953, Columbia, Screen Gems, 1st Run
- Nov. 22 "LUST FOR GOLD"
Ida Lupino, Glenn Ford, Gig Young
1949, Columbia, Screen Gems, 1st Run

COMPETITION STATION & AVG. RATING

- Popeye 5:30-6:00 WSB 19
- Deputy Dawg 6:00-6:30 WSB 19
- News, Weather, Huntley Brinkley 6:30-7:00 WSB 31
- Early Show 5:30-6:00 WAGA 8
- News 6:00-6:30 WAGA 7
- Spts., Men of Destiny, CBS News 6:30-7:00 WAGA 4

WAGA Average Rating: 8
Average Share: 26

WEDNESDAYS 5:00-6:00

Program: EARLY SHOW

- Nov. 1 "WAGON MASTER"
Ward Bond, Joanne Dru
1950, RKO, HTS, Repeat
- Nov. 8 "BANDIDO"
Robert Mitchum, Ursula Theiss
1956, UA, ZIV-UA, 1st Run
- Nov. 15 "WESTERN UNION"
Randolph Scott, Robert Young
1941, 20th Fox, NTA, Repeat
- Nov. 22 "SOUTH OF ST. LOUIS"
Joel McCrea, Alexis Smith
1948, Warner Bros., Jayark Films, Repeat

COMPETITION STATION & AVG. RATING

- Popeye 5:00-6:00 WSB 18
- Action Theatre 5:00-5:30 WLMA 4
- Peachtree Playhouse 6:30-6:00 WLMA 6

WLMA Average Rating: 8
Average Share: 22

THURSDAYS 5:30-7:00

Program: PEACHTREE PLAYHOUSE

- Nov. 2 "RIVER LADY"
Yvonne DeCarlo, Dan Duryea, Rod Cameron
1948, Universal, Screen Gems, 1st Run
- Nov. 9 "SANTA FE"
Randolph Scott, Janis Carter, Jerome Courtland
1951, Columbia, Screen Gems, 1st Run
- Nov. 16 "SPIN A DARK WEB"
F. Domergue, Lee Patterson, Rona Anderson
1956, Universal, Screen Gems, 1st Run
- Nov. 23 "LORNA DOONE"
B. Hale, R. Green, W. Bishop, Ron Randall, Carl Benton Reid
1951, Columbia, Screen Gems, 1st Run

COMPETITION STATION & AVG. RATING

- Popeye 5:30-6:00 WSB 18
- Huck Hound 6:00-6:30 WSB 20
- News, Weather, Huntley Brinkley 6:30-7:00 WSB 32
- Early Show 5:30-6:00 WAGA 5
- News 6:00-6:30 WAGA 8
- Spts., Georgians, CBS News 6:30-7:00 WAGA 6

Bill Lewis

Continued from page 43

Peter Barry, Munich; and Margaret Gardner, Paris.

Adsville: Commercial producer William Van Pragg, who also is prexy of the Film Producers Assn. of New York, says this year's TV Commercials Festival (Waldorf-Astoria, May 4) will cover three broad areas: the hard sell, the soft sell and (thanks to FTC) the legal sell... Veep stripes for Howard Ottley and Marshall Ward Jr. at Geyer, Morey, Madden & Ballard Philip Donoghue, formerly with Transfilm-Caravel, has joined the tv commercial department of Lennen & Newell... Robert Lawrence Productions has bought a radio spot on WNEW's Klavan & Finch morning show to plug the four-act Clairrol blurb it produced for the NBC-TV special, "Debutante '62," this Friday (9).

With the Station Reps

AM Radio Sales predicts an important increase in the use of spot radio for 1962. Forecast is based on a survey of top advertisers by the Westinghouse radio reperry.

Of the 79 major advertisers, says the company, 81% have already made plans to use radio and only 4.9% intend to use network radio either as sole effort or along with spot.

Firm's director of marketing and sales development, J. Norman Nelson, says the survey shows that 56.2% of the advertisers now using radio will be increasing their AM budgets this year while 29.4% will spend the same amount as in '61. Same time, close to 15%, he says, will be spending less than they did in '61.

According to the study, several advertisers are waiting to get results on current or recent radio tests. Others indicate radio will be used as individual marketing problems arise.

A little over 11% of the leading national and regional radio advertisers surveyed said they would drop the medium this year.

Briefs: Katz has issued a new edition of the "Spot Radio Budget Estimator"... Thomas Buchanan, formerly with Everett-McKinney reperry (which just dropped a couple of stations to H-R), has been named a senior account exec with H-R Television... Venard, Rintout & McConnell has picked up WNEB, Worcester, Mass., and WTHI, Terra Haute, Ind... William Morris has joined TVAR's sales staff... Robert E. Eastman & Co. has opened a Philadelphia office... Eastman also has parted with Eckels & Co., Boston reperry, for New England representation of Eastman stations... T. Eugene Malone, H-R Television, is the newly-elected prexy of the Fordham Advertising Club... Advertising Time Sales will rep KBON, Omaha... John C. Butler is new manager of Peters, Griffin, Woodward's Dallas-Ft. Worth office... At Foote, Cone & Belding, Peter Bardach and Richard Pickett have been named associate media directors, and will head up their own media groups. At same agency, J. Walter Reed has been named senior broadcast buyer and Edward Barz has been appointed manager of media services.

Foreign TV Followup

Continued from page 34

other up over a stray word, and Charles realized that his own heart harbored the murderous instincts that had brought Raven down.

Chief faults of the piece were the somewhat clumsy contrivances that kept Raven in the picture, but the observation was acute, and the point struck home without being labored. Producer McWhinnie kept a steady pace that grew in ominous impact as it progressed. Ronald Fraser clicked as Raven, cleverly concealing his need for companionship under a genial veneer, and Gwen Cherril was okay—as the embattled wife. Michael Gough, however, overplayed his hand, losing sympathy by his overbearing and churlish manner. Otta.

(Continued on page 52)

another market --PHILADELPHIA:

...another record for a COLUMBIA POST-'48!



THE CAINE MUTINY starring HUMPHREY BOGART • JOSE FERRER • VAN JOHNSON

AVERAGE
RATING

31.1

WCAU-TV PHILADELPHIA
SATURDAY, JANUARY 20, 1962
11:15 P.M.-1:15 A.M.
SPECIAL TRENDX

AVERAGE
AUDIENCE
SHARE

71.6%

HIGHEST RATED POST-'48 FEATURE EVER SHOWN ON WCAU-TV!

On December 23rd, a COLUMBIA POST-'48 feature, "Human Desire," set an all-time rating high for POST-'48 feature films on NEW YORK's WCBS-TV. Four weeks later, COLUMBIA's "The Caine Mutiny," playing on PHILADELPHIA's WCAU-TV "Late Show," matched that record-smashing performance by topping all previous Post-'48 movie ratings recorded in the Philadelphia market for the 11:15 p.m.-1:15 a.m. time period.

These record-breakers are just two of over 200 fine COLUMBIA POST-'48's. Others include "Born Yesterday," "Miss Sadie Thompson," "The Man From Laramie," "The Harder They Fall," "The Last Hurrah," "Knock On Any Door," "Fire Down Below," "3:10 To Yuma" and "Death Of A Salesman."

For availabilities in your market, contact

SCREEN GEMS, INC.



TV Followup Comment

Continued from page 35

own living rooms immediately after a prime time network special with Leonard Bernstein got swamped by "Ozzie and Harriet." An additional 350 viewers were interviewed sometime afterwards. Supposedly they proved that most people are quite satisfied with tv as it is today and that most of them want light, unchallenging entertainment.

Some nine or 10 of the interviews were shown on the program, immediately following Robert Sarnoff's statement to the FCC that broadcasters feel they are doing right by the public. The interviewees seemed to bear him out. The sample, of course, was too small to be really meaningful, and it is questionable that it was truly representative.

A lawyer, who watched a western instead of the Bernstein show, said he liked programs with a good plot that didn't tax the mind too much. A newspaperwoman confessed she loved soap operas, and a minister liked the non-violent light programs. In short, a solid endorsement of trivia from the educated classes. On the other hand, a truck driver with a penchant for sports stated that he would sometime like to see a complete opera.

The issues in the current FCC hearings on network practices were distilled, and Newton Minow, in an interview, stated that the choice was either that networks be licensed or that they be regulated.

Walter Cronkite has the last word. In interpreting Minow's

remarks, he implied that network regulation might not be in the public interest and noted that the networks felt they were in danger of censorship. Conclusions were left to the viewer. Les.

Dick Powell Show

The time has arrived for the creators of new network series to begin respecting the increasing sophistication of the modern television audience. What would have gotten by 10, or even five, years ago will not ordinarily get by today. Such a case is the case of "Squadron," a pilot for a new series created, written and directed by Walter Doniger, and aired last Tuesday night as a spinoff episode on "The Dick Powell Show," with the Four Star boss man in the lead. From here, it appears that the series went down in flames with the pilot.

"Squadron," apparently designed as a weekly account of the combat activities and emotional problems of the men of a World War II Air Force unit, shapes up as a thoroughly unconvincing gentleman's version, or parlor charade, of the aerodynamics of that bitter conflict. At the root of the failure is the obvious phyness of the characters, a basic dishonesty that the viewing public no longer will stand (or sit) still for. Not only was the pilot hampered by predictability, but it contained character heros that only children would be apt to find persuasive or admire. The adult audience knows better. The caricatures and stereotypes of the war film are passe, in tv as well as features. A new kind of war hero

has evolved—the human being. The only way to fly.

The best efforts of Powell, Pat Conway, Joanna Moore, Herschel Bernardi and a host of others could not salvage this errant aircraft, produced by Bill Froug. Tube.

Bell & Howell Close-Up

The growing international movement to bring the various denominations of Christianity within a single church came into focus last Tuesday night (30) on another penetrating "Bell & Howell Close-Up" titled "The Great Conversation." The hour-long report was pegged to the upcoming Catholic Ecumenical and the recent world councils held by Protestant and Orthodox groups from all points of the globe.

The strong current towards unity was described in a series of striking portraits of religious leaders who were attempting to heal a rift which has been in existence since the first years of Christianity. Catholic, Orthodox and Protestant theologians and laymen stressed the need for unity in thoughtful and deeply felt declarations against splendid backgrounds of churches, processions and rituals.

As producer-director, Samuel Rosenberg explored the issues with obvious sensitivity to the traditions of the various church groups and succeeded in maintaining an objective, yet sympathetic tone. John Secondari, exec producer of the entire "Close-Up" series, contributed an informed script which he narrated with great skill. Herrn.

Checkmate

"The Yacht Club Gang," last Wednesday's (31) episode on "Checkmate," had a script which seemed less than par for this CBS-TV private eye series. It was an exercise more in tedium than in detection.

The interest in the episode was derived mainly from the players, the stalwart trio of "Checkmate" leads, and a good supporting cast. There also seemed to be no stunting—at midseason—in production values.

Playing a key role in the outing was Steven Franken, portraying a wild, a mixed-up, unloved rich kid, his fingers itching for the gun as his tongue rattled in hip fashion. He carried it off well, even capturing pitiable warmth in his portrayed distorted personality. Acting, though, needs a script; otherwise the confinements overcome the artistry. Same principle holds true for other members of the supporting cast: John Baragrey, as the attorney marked for death, Patricia Neal, as the other woman, and Lucy Prentiss as the wife.

Anthony George, Doug McClure and Sebastian Cabot, the regulars of "Checkmate," handled themselves in their usual pro fashion. The script, which got bogged down in a love triangle and tedious talk that passed pulp muster as smart conversation, was supplied by Robert J. Shaw. Horo.

Directions '62

"Directions '62" has taken up the subject of church singing in what is to be a three-parter, over ABC-TV. With Earl Wrightson and a choral group, the show traced (4) hymns and psalms as a form of worship from the dawn of Christianity.

It's major value was the historical aspects of the songs. For many years, ecclesiasts felt that singing was best left in the voices of trained personnel, at other times, some leaders felt that maybe the public ought to be let in on the act, in fact, at one time it was heresy to permit women to sing in church.

These were interesting facts interestingly delivered. However, it was the commentary written by John Bloch which made the heaviest impact. Although Wrightson sang well and the chorus gave fine examples, they could hardly compete with the historical importance of the subject matter. Jose.

Heffner Job Finalized

Richard D. Heffner, acting general manager of Educational Television for the Metropolitan Area (ETMA) since last July, has taken over the job on a permanent basis. ETMA, which bought Channel 13 from National Television Associates last month, is expected to start telecasting operations in the fall. Heffner came to ETMA from CBS-TV where he was director of special projects.

Inside Stuff—Radio-TV

Six television, three radio and two film awards were made last week by the Edison Foundation in giving its mass media awards for 1961.

Mutual's "World Today" got the nod as the radio stanza "best portraying America," and the American Medical Assn. won a special citation for the radio series "Medical Milestones." In tv, "CBS Reports" got it for the tv series "best portraying America"; Bell & Howell, the sponsor of ABC-TV's "Walk In My Shoes," won it for the single tv program "best portraying America"; best kidvid show was Leonard Bernstein's "N.Y. Philharmonic Young People's Concerts" on CBS; best science show for youth was "Watch Mr. Wizard" on NBC, and a special citation went to the National Council of Catholic Men for "Prejudice U.S.A." on NBC. In films, it was "Question 7" by Louis De Rochemont Associates and Walt Disney's "101 Dalmatians."

To the stations which "best served youth," the Edison group gave awards to WTTM, Trenton radio outlet, and WSOC-TV, Charlotte, N.C.

Ken Banghart, helming WCSB Radio, N.Y., daily midweek afternoon show, feels that New York stations are short-changing themselves by not rendering sufficient news attention to outlying districts. Banghart, whose show is from 4:15 to 6 p.m. Monday-through-Friday, says a major portion of his mail pull comes from outlying areas in Connecticut, New Jersey and Long Island. Banghart says he's trying to have the news wire services increase their feed of local regional news to satisfy listeners in outlying areas. Yet newsmen who currently is celebrating his first year as emcee of the WCSB Radio show says it may be okay for a rock 'n' roll station to confine its news to New York, but for a WCSB Radio with a mature programming approach to forget the outlying areas in terms of more news is a mistake. He's out to correct the situation.

Britain's biggest-sale Sunday sheet, News of the World, has acquired a 38% interest in France's Tele-Europe Societe. Anonyme, a video agency and production company which makes newscasts, short films and documentaries for the French State web. The newspaper already has tv interests in the U.K. where it owns a slice of TWW (Television Wales & West).

Move into the French video field is directly linked with Britain's proposed entry into the European Common Market.

Overseas Press Club, which is preparing its awards for the best radio or television reporting, interpretation and photography from abroad, is asking for wider submissions of candidates from independent broadcasters. Material can be submitted until Feb. 28 to the Overseas Press Club at 54 West 40th St., N.Y. William Laurence, of the N.Y. Times, heads the awards committee.

The Savings and Loan Foundation has a running raincheck as sponsor of CBS-TV's Project Mercury coverage.

The Savings and Loan Foundation signed for the delayed attempt Jan. 27, and has decided to stay with the shoot as sponsor until its made.

ABC o&o Sales Group

Cites Strong Spot Biz

Hike: News A Factor

Launched last June as part of a general buildup of its o&o stations, ABC's National Station Sales has already emerged as one of the most profitable moves to be made by the AB-PT management team. During the first quarter of its fully geared operation, starting in October, the stations sales group went 25% ahead of the spot business in the like quarter of the previous year.

Ted Shaker, who moved over from CBS-TV to head the ABC o&o sales group, pointed out that ABC managed to cop a heftier share of total spot market that has more or less remained static. The beefup of all local news operations by the ABC-TV o&os has sparked business along with the 40-second station breaks inaugurated on the three networks last fall.

Shaker pointed out that there exists plenty of spot availabilities since advertisers are using this medium with fast turnovers. Instead of 13 or 26-week commitments, it's now common for advertisers to come in on local stations on four or five week flights to test or push products on a regional basis or strengthen network campaigns in key markets.

Kellogg Daytime Spurge

Kellogg leads the parade of either renewal or new sponsors on CBS-TV daytime.

Kellogg renewed another 10 weeks on four programs and two minutes a week in the morning news. The four programs, in which Kellogg has alternate quarter hours, are "Love of Life," "Verdict Is Yours," "House Party," and "Millionaire." Kellogg renewal biz starts March 19.

In the "Morning Plan," Babbitt and Rexall signed up for 15 and 14 minutes respectively. General Foods for its Perkins division bought an alternate quarter hour of "Mickey Mouse" Saturdays. On "Captain Kangaroo," new sponsors include Arnold Schwimmler, Miller Laboratories, and General Foods Perkins division.

Toledo—Emerson W. Kimble, national sales manager of WSPD-Radio, has been elected president of the Downtown Toledo Exchange Club.

THIS MAN IS SENTENCED TO DIE



The man is Don White, 24-year-old convicted murderer. He lives today in the King County Jail in Seattle. His story is not pretty. It is sordid, shocking. Yet its telling might save the lives of other Don Whites walking the streets of our cities.

Next Monday evening, February 12, at 9:30 p.m., Menley & James Laboratories, makers of CONTAC will present Don White's story on WPIX-TV. See and hear Don White for 60 minutes. You will never forget him.

"THE VOLCANO NAMED WHITE"

WPIX-TV, CH 11

Monday, February 12 • 9:30 P.M.

This is more than a powerful television program. It is a shocking and disturbing commentary on our times, our attitudes, our wasted people. Produced by the Crown Stations of the Pacific Northwest.

THE CROWN STATIONS

KING-AM-FM-TV SEATTLE
KGW-AM-TV PORTLAND
KREM-AM-FM-TV SPOKANE



MERCEDES-BENZ
IMMEDIATE
DELIVERY

all models—most options

FREE

CONSULTATION

all phases • sales & service

CALL OR SEE PETER ZAGE

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FOR SALE

MAGNIFICENT 38-ACRE ESTATE

Beautiful, well-kept grounds in rustic setting. 10-acre lake and lake-fed pool. Fully-furnished 14-room residence with five bedrooms, 10-foot living room with woodburning fireplace, game room, bar, open and closed porches, spacious dining room, fully-equipped kitchen and laundry room and many other modern features. Also guest house, caretaker's house and extra big garage. Within 50-miles of NYC near Ridgefield, Conn. Forced to sell immediately. Will sacrifice. Asking \$125,000. Terms

Contact Owner in New York

LOUIS ROEMER

400 Madison Avenue, New York

PLANE 5-9380

NYC - CO-OP FOR SALE

Central Park West, near Lincoln Center. 7 rooms, 4 baths, park view, superb new kitchen. \$35,000 mnt. \$334.00.

Box V-3205, VARIETY

154 W. 46th St., New York 26

If Marconi Had Been Born Before Madison

"Experience should teach us to be most on our guard to protect liberty when the government's purposes are beneficent. . . . The greatest dangers to liberty lurk in insidious encroachment by men of zeal, well meaning, but without understanding."

Strong words from any source, these are particularly compelling because they come from one of the great liberal minds of American jurisprudence, Justice Louis Brandeis.

Today in broadcasting the words have particular meaning. The issue is whether programming shall be determined by the people through the turn of a dial, or for the people through government direction, either by edict or official "suggestion."

Guaranteed by the First Amendment, freedom of speech is the absence of restraint by government. Down through the years it has been applied by the courts to every form of communication—to newspapers, books, magazines, pamphlets and motion pictures.

Vitally important 170 years ago, equally important today, freedom of speech as embodied in the First Amendment is the essential ingredient of a free society. It is, in the words of Justice Cardozo, "the matrix, the indispensable condition of nearly every other form of freedom."

If Marconi had been born before Madison, is there any doubt that broadcasting would have been mentioned by name? Would those who feared government control of the speech methods of their day have been less concerned about control of broadcasting? Would they have allowed the need to prevent signal interference, or the limitation of spectrum space, to vitiate so fundamental a precept? We Corinthians think not.

Faith in the discriminating good sense of the people is the premise of the First Amendment and of democracy itself. The premise applies to both ballot box and television set. The institutions of freedom do not endure because they are perfect. They endure because they are free.



- ① KOTV
TULSA
- ② KHOU-TV
HOUSTON
- ③ KXTV
SACRAMENTO
- ④ WANE-TV
FORT WAYNE
- ⑤ WISH-TV
INDIANAPOLIS
- ⑥ WANE-AM
FORT WAYNE
- ⑦ WISH-AM & FM
INDIANAPOLIS

Responsibility in Broadcasting

Represented by H-R

THE CORINTHIAN STATIONS

VARIETY-ARB SYNDICATION CHART

(Continued from page 42)

MADISON

STATIONS: WISC, WMTV, WKOW. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Garry Moore (Tues. 9:00-10:00).....WISC	42	1. Quick Draw McGraw (Mon. 5:30).....WISC	Screen Gems	28	51. Sea Hunt.....WKOW	16
2. Lassie (Sun. 6:00-6:30).....WISC	38	2. Huckleberry Hound (Fri. 5:30).....WISC	Screen Gems	17	47. Sea Hunt.....WKOW	14
2. Red Skelton (Tues. 8:00-8:30).....WISC	38	2. Whirlybirds (Tues. 6:30).....WISC	CBS Films	17	26. Bugs Bunny.....WKOW	17
3. Andy Griffith; Kaye (Mon. 8:30-9:00).....WISC	35	3. Yogi Bear (Wed. 5:30).....WISC	Screen Gems	17	50. Sea Hunt.....WKOW	12
3. Perry Mason (Sat. 6:30-7:30).....WISC	35	3. Ramar of Jungle (Tues. 5:30).....WISC	ITC	16	43. Sea Hunt.....WKOW	17
4. Candid Camera (Sun. 9:00-9:30).....WISC	34	3. Sea Hunt (Mon.-Fri. 5:30).....WKOW	Ziv-UA	16	44. Quick Draw McGraw.....WISC	20
4. Danny Thomas; Kaye (Mon. 8:00-8:30).....WISC	34				Ramar of Jungle.....WISC	18
4. Gunsmoke (Sat. 9:00-10:00).....WISC	34	4. Jeff's Collie (Thurs. 5:30).....WISC	ITC	15	Yogi Bear.....WISC	17
5. Ed Sullivan (Sun. 7:00-7:30).....WISC	32	5. Hopalong Cassidy (Sat. 5:00).....WKOW	NBC Films	12	Huckleberry Hound.....WISC	15
5. Sing Along (Thurs. 9:00-10:00).....WMTV	32	6. Robin Hood (Mon.-Fri. 5:00).....WKOW	Official	9	Sea Hunt.....WKOW	18
		7. Champ Bowling (Sat. 5:15).....WMTV	Schwimmer	8	50. Champ Bowling.....WMTV	8
					News.....WMTV	8
		7. Overland Trail (Wed. 10:30).....WISC	MCA	8	27. Circus 3.....WISC	18
					24. Hopalong Cassidy.....WKOW	12
					Matty's Funnies.....WKOW	15
					Dick Sherwood.....WISC	24
					32. Jack Paar.....WMTV	10

LOWER RIO GRANDE VALLEY

STATIONS: KGBT, KRGV. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Rifleman (Mon. 7:30-8:00).....KRGV	46	1. McKenzie's Raiders (Fri. 7:30).....KGBT	Ziv-UA	27	47. Flintstones; Kovaks.....KRGV	30
2. Candid Camera; Power (Sun. 9:30).....KGBT	43	2. Sea Hunt (Sun. 5:30).....KGBT	Ziv-UA	25	68. Bullwinkle.....KRGV	12
2. Garry Moore (Tues. 9:00-10:00).....KGBT	43	3. Huckleberry Hound (Thurs. 6:30).....KRGV	Screen Gems	24	50. Frontier Circus.....KGBT	24
2. Perry Mason (Sat. 6:30-7:30).....KGBT	43	4. Wyatt Earp (Sun. 6:00).....KRGV	ABC Films	21	Lassie.....KGBT	32
3. Bonanza (Sun. 8:00-9:00).....KRGV	41	5. Whirlybirds (Mon.-Fri. 5:30).....KRGV	CBS Films	18	56. News; Weather.....KGBT	13
3. Ed Sullivan (Sun. 7:00-8:00).....KGBT	41				CBS News.....KGBT	15
4. Andy Griffith; Kaye (Mon. 8:30-9:00).....KGBT	38	6. Bugs Bunny (Mon. 6:00).....KGBT	UAA	14	25. News; Weather.....KRGV	41
4. Real McCoys (Thurs. 7:30-8:00).....KRGV	38	7. Third Man (Sat. 10:00).....KGBT	NTA	13	35. Hazel.....KRGV	24
4. Red Skelton (Tues. 8:00-8:30).....KGBT	38	8. Highway Patrol (Mon.-Fri. 5:00).....KGBT	Ziv-UA	11	55. Three Stooges.....KRGV	9
5. Cheyenne (Mon. 6:30-7:30).....KRGV	37	9. Three Stooges (Mon.-Fri. 5:00).....KRGV	Screen Gems	9	45. Highway Patrol.....KGBT	11
5. Defenders (Sat. 7:30-8:30).....KGBT	37	10. Miami Undercover; Straightaway (Wed. 7:00).....KGBT	Ziv-UA	8	13. Wagon Train.....KRGV	53

LINCOLN, NEB.

STATIONS: KOLN, KMTV, WOW, KETV. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Garry Moore (Tues. 9:00-10:00).....KOLN	42	1. Quick Draw McGraw (Fri. 5:00).....KOLN	Screen Gems	12	50. Greatest Cartoons.....KMTV	6
2. Sing Along With Mitch (Thurs. 9-10).....KMTV	41	1. Yogi Bear (Mon. 5:30).....KMTV	Screen Gems	12	42. Three Stooges.....KOLN	7
2. Red Skelton (Tues. 8:00-8:30).....KOLN	39	2. Huckleberry Hound (Thurs. 5:30).....KMTV	Screen Gems	10	43. CBS News.....KOLN	12
3. Perry Mason (Sat. 6:30-7:30).....KOLN	36	2. Quick Draw McGraw (Tues. 5:30).....KMTV	Screen Gems	10	40. CBS News.....KOLN	12
3. Candid Camera; Power (Sun. 9:30).....KOLN	33	3. Sea Hunt (Sun. 5:30).....KETV	Ziv-UA	10	43. Three Stooges.....KOLN	7
3. Gunsmoke (Sat. 9:00-10:00).....KOLN	33	2. Third Man (Tues. 8:30).....WOW	NTA	10	CBS News.....KOLN	11
4. My Line; Power (Sun. 9:30-10:00).....KOLN	31	3. Brannigan; Bowling (Fri. 8:30).....KMTV	CBS Films	9	15. My Line; Power.....KOLN	31
7. Hazel (Thurs. 8:30-9:00).....KMTV	29	3. Circus Boy (Wed. 5:30).....KMTV	Screen Gems	9	18. Ichabod & Me.....KOLN	26
7. Perry Como (Wed. 8:00-9:00).....KMTV	29	3. Huckleberry Hound (Mon. 5:00).....KOLN	Screen Gems	9	23. Target.....KETV	17
8. I've Got A Secret (Mon. 9:30-10:00).....KOLN	28	3. Yogi Bear (Wed. 5:00).....KOLN	Screen Gems	9	33. Three Stooges.....KOLN	11
					CBS News.....KOLN	13
					47. Greatest Cartoons.....KMTV	4
					Man From Cocaine.....WOW	4
					36. Greatest Cartoons.....KMTV	8

From The Production Centres

Continued from page 38

using the super-marionation technique... Armand and Michaela Denis begin a new series on BBC on Friday (8)... Phil Pearson, Westward-TV press exec, quit to return to newspaper work... Latest U.S. show to be seen in these parts is "Hazel" via Associated-Rediffusion.

IN NASHVILLE...

WSM program director Ott Devine a flu victim... WKDA, burned out of house and mike in recent Maxwell House Hotel fire, established temporary studio in trailer situated on County Courthouse lawn. Plan to move into permanent headquarters, Exchange Building (downtown) later this month... DeeJay Rally Stanton shifted his turn-table talk from WKDA to WMAK... Webber Parrish (formerly with Dot Records), Julian M. Zander and Julian L. Zander granted state charter to establish new FM station.

IN MILWAUKEE...

WFMR, under general manager James G. Baker, presents station's Third Annual American Music Festival, between Lincoln's and Washington's birthdays, with recorded music of American (Wisconsin, too) composers... Robert W. Baird & Co. sponsors Concert Hall, Mondays & Thursdays, 8 p.m.-9 p.m., and Promenade Concert, Tuesdays, 7 p.m.-8 p.m. on WFMR... Mrs. John O. Biedl of Milwaukee County Radio

& TV Council, talked on "Television-Miracle or Monster," at Feb. meet. of St. Roman's Home & School Guild in St. Roman's parish hall... Six members of the Milwaukee School Board appeared on the Milwaukee Vocational & Adult School station's (WMVS-TV) live panel "School Board Reports," recently, with Olga Schlueter board's director of teacher personnel, feeding queries on appointment, recruitment and promotion of school teachers... Judi Gossler produced "Skating Through the Ages," with Joan Chear and Robert Jones and other area skaters, participating in studio on WMVS-TV, Friday, Feb. (2). Ice skates film also used.

IN PHILADELPHIA...

John C. Moler, former general manager at WIBG who recently took the same job at WMGM, New York, has been elected president of the chain, Stern Broadcasting, Inc.... Newscaster Paul Shields, former tv broadcaster on WBAL, Baltimore, has joined the WEIL radio news staff... WCAU-TV, in an ad in the Evening Bulletin, announced that according to Trendex, 1,591,400 people watched "The Caine Mutiny" Saturday night, enough to fill the Philadelphia Stadium to capacity 15 times... Organist Larry Ferrar now a regular on the revamped "Morgan in the Morning" WFIL-TV stanza... Chief engineer Del DeGato, with WIP 23 years, elected to the board of directors of the Goodwill Industries... Philly educational radio and tv station WHYI, given \$31,000 grant by the Ford Foundation to develop and coordinate a statewide educational network. The results will be presented before the legislature.

IN PITTSBURGH...

Lee Marvin, who will be in town as a guest of Alcoa, will be one of the many celebrities visiting the Variety Club during Variety Week starting Feb. 12... Authors Abby Mann and Joseph Bennett both Pittsburghers, will be on hand in the big round of activity being arranged by chairman Morris Finkel, local exhib. E. G. Marshall has told the club he will try to be on hand... "Man at Large, KDKA-TV's big morning audience participation show with John Reed King, is now being taped each day at three for showing the following morning at 8:30. Makes it easier for the guests... WTAE is now auditioning girls for the standby job for Eleanor Schano, who does the weather there... Kathleen Murray, who had the job, has moved out of the district... Tom Rose has moved to KDKA-TV from WTOL-TV, Toledo, for a producer's job, replacing Blaise Gusic.

IN MINNEAPOLIS...

KMSP-TV, ABC affiliate in Twin Cities, preempted web's "Track-down" and "ABC News Special" Wednesday to carry its own hour show picturing highlights of St. Paul-Winter Carnival. Tony Parker, station's sports director, hosted the show assisted by Mary Jo Tierney. CBS' "Dobie Gillis" and "Checkmate" shows derived plenty of front page publicity in Twin Cities newspapers from personal appearances of Frank Faylen and Doug McClure at the Winter Carnival... Time-Life's WTCN-TV, lone Twin Cities independent, purchased new Bishop Sheen series, preeming the taped programs Sunday (4). Twin City Federal Savings & Loan is sponsoring the series... Teenagers will conduct 13-week tv series, "Teen View," on KTCN-TV, local educational television station, starting Feb. 27... "Hot Box" was title of documentary on KMSP-TV's "Expedition Minnesota" Saturday (3). Show probed problems faced by railroads operating in state... WDGY running postcard poll of high school students to find "favorite principal" in Twin Cities area. Winning principal will get trophy and wardrobe, and school will receive color tv set and radio.

BBC-TV Smitten By Rerun Bug

London, Feb. 6.

At a time when the commercial competition is being forced to screen reruns in consequence of the actors' strike, BBC-TV, not affected by the thesp dispute, has decided that there's a place for reruns and is currently projecting four such series. These are: "The World Of Tim Frazier," "An Age of Kings," "Zoo Quest" and "Fifth Form at St. Dominics."

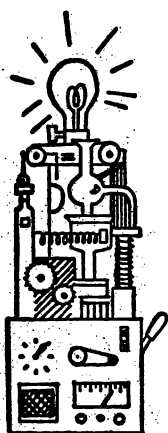
In addition, it is more or less set to repeat "Maigret" and the Harry Worth comedies. If the latter skeins do in fact return, then BBC-TV will be putting out more reruns than any commercial contractor. Questioned as to whether this was a sound programming move, BBC-TV program controller Stuart Hood said: "Sometimes repeats get a bigger audience than when they were first screened."

What is it?

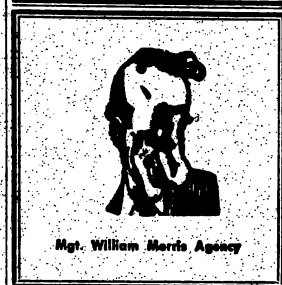
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Summa Cum Laude

Overwhelming public response has proved that a *literate* question and answer game between collegians can be entertaining as well as informative. Since September of 1961, the G.E. COLLEGE BOWL has been rated first in its time period* and on Sunday, December 10 it reached a new high when it captured a 38.5 percent* share of the national TV audience.*

During its 3 year television history, the G.E. COLLEGE BOWL has been host to 502 students from 120 different colleges and universities.

The producers of the G.E. COLLEGE BOWL take pleasure in saluting the institutions of higher learning whose understanding cooperation and academic excellence has contributed so greatly to its success.

Our gratitude is also extended to the General Electric Company, the Maxon Agency and the CBS Television Network. To all of you goes our highest praise.

John Blazy Shutt Lewis Don Reed



COLLEGE BOWL

CBS-TV Network — 5:30-6 PM Sunday

NEW PROGRAMS: Alumni Fun(d) • High School Bowl

British Granada-TV's 'Coronation St.' Emerges As Pet of the Intellectuals

London, Feb. 6. "Coronation Street," Granada-TV's prime-time soap opera, which has topped the U.K. ratings consistently for the last three months, represents a major breakaway from stereotyped television. This is the claim of producer Derek Granger who left Granada's play department to helm the serial. Unprecedented on either of Britain's tv webs, this "ordinary folks" stanza which is set in an unfashionable northern town not only pulls between 20,000,000 and 23,000,000 "ordinary folks" twice a week (Monday and Wednesday 7:30 to 8 p.m.) but, Granger claims, it has become the "pet of the intellectuals."

Show has won favorable and searching articles in such high-brow publications as the Sunday Observer, The Spectator, The Queen, Punch, The New Statesman and The Sunday Telegraph, among others. Critics, too, have generally acclaimed "Coronation Street" at some point or another, one going so far as to state it was consistently wittier, more healthy and quite simply better than the supposedly "respectable" series seen in late night slots.

Granger believes the major reason for the phenomenal success of the serial (police have requested that artists involved should not open stores, fetes, etc. as resultant crowds are too large to cope with) is the fact that the characters are such that viewers can easily identify with them. "We have purposely avoided any 'stock characters,'" he says. "There are no stereotypes, no middle-income-bracket families. The serial is based on real people who bitch each other, are jealous, delinquent and so on."

The apparent realism of the program, he says, is only a coating given to a highly-contrived theme. Using a hard core of five writers, Granger heads the conference table around which the show's pulse is regulated and its course plotted. Sometimes, he says, they are working as much as nine months in advance. Currently, hurt by the Equity dispute, (only 14 thespians left) plotting is only eight weeks ahead. After the conference, writers Harry Driver and Vince Powell turn in ultra-detailed synopses of the half-hour segments, and that takes a sizeable amount of strain off the various scripters who contribute, more or less, only the dialog. And production-wise letting the writers off the storyline hook seems to have paid off in this instance. The 25 penmen used at one period in the "Street's" 14-month history are now being whittled down to much nearer its hard core.

Further point of interest in the show is the domination of the North country dialect. Unfashionable on radio and tv for many years, the continuous helping of Northern tongue marks another break with formula. This break, however, has been followed up by BBC-TV which has situated its new "Z-Car" skein in somewhat similar surroundings to "Coronation Street," speech as well.

Way Out

Latest promotional angle from one of the networks to encourage people to watch its particular coverage of the forthcoming John Glenn orbital shot is by NBC-TV. That network has decided to do a special program called "How To Watch An Orbit Shot."

The segment, to be approximately a half-hour long and to be shown Feb. 12, the day before the newly scheduled blastoff date, will be handled on "Today" by NBC's Roy Neal and Frank McGee. NBC News is teletyping a "discussion guide" presently to all its affiliates who in turn will send copies to nabe schools in hopes of having the special stanza become part of homework for kids. NBC's estimate is that some 250,000 extra people will receive the guides and, wishfully, that there will be at least 250,000 fresh "Today" viewers on Monday, which is Lincoln's Birthday.

D.C. To Bow With 'Minority' Station

Washington, Feb. 6. Plans for a new "minority" television station, beamed primarily at Negroes in the nation's capital where they are actually in the majority, were unveiled last week.

Richard Eaton, president of United Broadcasting Co., said WOOK-TV would be on the air on or about Sept. 1 for three hours a night and all day Sunday.

The ultra high frequency station on channel 26 will stick exclusively to live and video tape shows, said Eaton.

Eaton estimated there are now some 6,000 UHF-converted sets in the Washington area and that advance publicity will push the number to about 18,000 by September. He expects there to be 40,000 six months later.

The station will work with converter manufacturers to get the expense of equipping tv sets to receive the station down to about \$18, Eaton said.

The station's maximum power of 275 kilowatts will span a radius of about 20 miles, he added.

Calling the ideas of independent television and local minority television "revolutionary" and the possible solution to the FCC's fixation on programming, Eaton said his station will feature Negro personnel and performers, but not exclusively.

He said much of the personnel from his radio station WOOK, will move over to the tv side.

At least one Negro writer praised the announcement as the first instance of Negroes not only getting their first local forum of this kind, but also a significant training ground for performers, technicians, newsmen and the like who cannot break in otherwise.

VARIETY ARB FEATURE FILM CHART

(Continued from page 46)

WLWA		Average Rating: 6	Average Share: 19	COMPETITION	
PROGRAM		STATION & AVG. RATING			
FRIDAYS 5:30-7:00		Program: PEACHTREE PLAYHOUSE			
Nov. 3	"THE SNIPER"	Adolph Menjou, A. Frank, Gerald Mohr, Marie Windsor	1952, Columbia, Screen Gems, 1st Run	Popeye	WSB 17
Nov. 10	"WICKED AS THEY COME"	Arlene Dahl, Phil Carey, Herbert Marshall	1957, Universal, Screen Gems, 1st Run	Cisco Kid	WSB 13
Nov. 17	"THE BRAVE BULLS"	Mel Ferrer, Anthony Quinn, Miroslava	1951, Columbia, Screen Gems, 1st Run	News, Weather, Huntley Brinkley	WSB 25
Nov. 24	"TWO OF A KIND"	Edmund O'Brien, Elizabeth Scott, Terry Moore, Alexander Knox	1951, Columbia, Screen Gems, 1st Run	Overland Trail	WAGA 8
				News	WAGA 8
				Spts., Men Of Destiny, CBS News	WAGA 6

WSB		Average Rating: 25	Average Share: 41	COMPETITION	
PROGRAM		STATION & AVG. RATING			
SATURDAYS 9:00-11:00		Program: SATURDAY AT THE MOVIES			
Nov. 4	"SOLDIERS OF FORTUNE"	Clark Gable, Susan Hayward	1955, 20th Fox, NTA, 1st Run	Defenders	WAGA 21
Nov. 11	"HALLS OF MONTEZUMA"	Richard Widmark	1950, 20th Fox, NTA, 1st Run	Gun, Travel	WAGA 18
Nov. 18	"DEMITRIUS & GLADIATORS"	Victor Mature, Susan Hayward	1954, 20th Fox, NTA, 1st Run	Gunsmoke	WAGA 25
Nov. 25	"DREAM BOAT"	Clifton Webb, Ginger Rogers	1952, 20th Fox, NTA, 1st Run	Lawrence Welk	WLWA 20
				Fight, Telethon	WLWA 8

WAGA		Average Rating: 18	Average Share: 51	COMPETITION	
PROGRAM		STATION & AVG. RATING			
SUNDAYS 5:30-7:00		Program: MOVIE MASTERPIECE			
Oct. 29	"FATHER WAS A FULLBACK"	Fred MacMurray, Maureen O'Hara	1949, 20th Fox, NTA, 1st Run	This Week With Page	WSB 8
Nov. 5	"CARIBBEAN"	John Payne, Arlene Dahl	1952, Pine Thomas, Colorama Features, 1st Run	Meet The Press	WSB 15
Nov. 12	"COME TO THE STABLES"	Loretta Young, Celeste Holm	1949, 20th Fox, NTA, 1st Run	1, 2, 3, Go	WSB 5
Nov. 19	"STAGE COACH TO FURY"	Forrest Tucker, Marie Blanchard	1956, 20th Fox, NTA, 1st Run	Pro FB	WLWA 8
				Maverick, FB	WLWA 9

Chi WBBM and WIND Promos: Staff Talent LP and Coloring Book

Chicago, Feb. 6.

Two Chi radio stations are currently bidding for agency attention with special promotions. WBBM Radio, which offers 35 hours of live musical programming every week, has put its staff singing and instrumental talent on display via a limited edition LP record that has been sent to advertisers and agency personnel. Coincidentally, it will hit the time buyers' desks at virtually the same time as WIND's caption-writing contest tied in with the "Executive Coloring Book."

WBBM's recording has 12 selections, including instrumental numbers by the Hal Kartun orch, the Skynoters combo and honky tonk pianist Sid Nierman, plus vocal solos by staff singers Connie Mitchell, Billy Leach, Bob Vegas, Carol March, Gini Patton and the King's Jesters. The numbers are representative of the kind of music programmed by the station. Theme of the promotion is, "There Is Only One... the Live One."

WIND is sending out 500 copies of the comic "coloring" book (it was a big seller here at Christmas time) with an additional page showing sales manager Ben Scott lecturing his sales force. The contest calls for an original, and funny, cutline to the cartoon. Three winners will get transistor clock radios.

WNEW REPEATS KYLE ROTE

Kyle Rote, co-captain of the N.Y. Football Giants, has been repeated as director of sports and community relations of WNEW Radio, N.Y.

It's his third year with the station on which he does a nightly sports news show.

PHILLY TV UNION'S KNUCKLES RAPPED

Washington, Feb. 6. The National Labor Relations Board has ruled that a Philadelphia television and radio union has been charging WFIL radio and tv employees too high an initiation fee and must pay back the excess amounts.

The board overruled the recommendation of its trial examiner, Louis Plost, that the complaint filed by the stations against the union be dismissed.

The complaint was lodged in December, 1961 by Radio Station WFIL, AM and FM, WFIL-TV and the Radio and Television Division of Triangle Publications, Inc. against Television and Radio Broadcasting Studio Employees, Local 804.

The allegation was that the union's \$500 initiation fee was excessive and constituted an unfair labor practice.

Plost recommended in August, 1961, that the complaint be dismissed because an employer is not the proper party to file a complaint against excessive union fees and no contract between the union and the stations existed at the time of the complaint.


The board brushed aside both these reasons in rejecting the recommendation and found that the union raised its fee from \$50 to \$500 in November, 1957, to discourage the stations' practice of hiring part-time employees.

The board ordered the union to pay back to all member employees any initiation fee amounts over and above \$50 collected on or since June, 1960. It also warned the union not to charge an initiation fee of \$500 or of any other "excessive and discriminatory" amount any longer.

WVEC's 75G Telethon

Norfolk, Va., Feb. 6. The March of Dimes Telethon, telecast on WVEC-TV here, over the Jan. 27-28 weekend, raised over \$75,000 for the organization, making it one of the most successful local fundraising drives of recent years. WVEC-TV used its studios in Norfolk and nearby Hampton and despite a driving snowstorm, over 7,000 people visiting both studios during the 18-hour show.

Roger Smith, star of "77 Sunset Strip," headlined the lineup of some 50 local acts.



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Canada's Ouimet: 'Resist Ratings'

Ottawa, Feb. 6. North American broadcasting industry's fascination for ratings has serious defects, according to the president of the Canadian Broadcasting Corp., J. Hamilton Ouimet. One, he told a Hamilton, Ont., audience, was to make "popularity" and "quality" synonymous. Another was web and station concentration on the same type of shows to the virtual exclusion of all others. To CBC, he said, it was important to resist the ratings system vigorously and provide a program service complete, well-balanced and with the widest choice of shows available anywhere in the world today.

Ouimet said it was a mistake to try to classify viewers and dialers into categories like highbrow, lowbrow or middlebrow. The rule of numbers—testing a show's worth by the size of its audience—wasn't the solution; it was a decision to ignore it, he said.

Dialers are individuals, he insisted, who "should not be degraded into 'types'." Within the limits of good taste, and cognizant of the broadcaster's responsibilities, "there should be no taboos, no sacred cows, no areas of discussion which are automatically blanked out as 'things we just don't talk about'."

"If there should come a day when CBS programming does not raise differences of opinion, then something will have gone very wrong, either with the system or with human nature."

The CBC pres. referred to the 10th anniversary in 1962 of television in Canada.

It Costs BBC More To Maintain Radio Service Than For TV Operation

London, Feb. 6. BBC spends more on its domestic and external radio services than it does on its tv arm. While sound broadcasting cost the Corp. \$51,682,400 last year, upkeep of the video web came to \$50,251,600. Facts and figures emerge from the BBC Handbook—1962, published today (Tues.).

Cost of radio splits into two groups, however, \$35,316,400 going to finance home programming and \$16,366,000 to external broadcasts. But on a cost-per-hour basis, tv proved to be vastly more expensive than combined total of sound services. TV burned \$11,973 per hour while domestic radio used \$1,683 and overseas soundcasts spent \$535 an hour.

BBC claims that of 3,000 hours of telecasts, 85% was originated by BBC-TV, 10% by the U.S. and Europe, used up most of the remaining percentage. Total annual output of radio (a BBC monopoly) reached 15,000 program hours and, on average, 24,000,000 heard sound broadcasts at some point during each day. Individual programs—such as Sunday lunchtime "Two Way Family Favorites" disk show—reach 15,000,000 or more.

The video web claims an average audience of 13,850,000 for an early evening show of "Dixon of Dick Green"; of 10,750,000 for a mid-evening showing of "The Valiant Years" and of 8,600,000 for its late-evening "Come Dancing" feature. Pubaffairs shows like "Panorama" were caught by more than 8,500,000 while U.S. show "Wells Fargo" was seen by nearly 13,000,000.

A-R Ups Elkan Allan

London, Feb. 6. Elkan Allan has been elevated from Associated-Rediffusion's features and documentary department to head of light entertainment. He replaces Ben Lyon who leaves the web in a few days time to package his own programs. Allan has currently been working on scripts for the Intellect series. He is 39.

Marshutz To SIB

James Marshutz has joined SIB Productions, Paramount Pictures' tv commercial and industrial film affiliate, as vice-presy and sales manager.

He moves over from J. Walter Thompson agency where he was senior tv producer.

New 7:30 Trend

Continued from page 31

enne" and "Wagon Train" at the start of the evening.

"Train" is hardly considered a western any longer. For the past two seasons, NBC and Revue Productions kind of converted from horse to soap opera. Indeed, the only resemblance to a western sometimes is the presence of the Stetsons and sidearms (which are used less and less). It's believed likely that with "Virginian," NBC and the same producer, Revue, will pursue the same "family show" policy. These facts, more than most others, seem to account for the change of heart about straight, undiluted shoot-em-ups: being the best kind of pull for kid time. (Washington may also have had something to do with it, obliquely.)

Ernie Ford Sales

With two months still to go before the Tennessee Ernie Ford show kicks off on ABC-TV, the daytime series is three-quarter sold. Coming into the show thus far are Lever Bros., Bristol-Myers, J. B. Williams and Sunshine Biscuits.

Selling pattern on the show, which bows April 2, is designed to keep the number of separate sponsors and products at a minimum.

Toledo—Jerry Keil has been named sports director of WSPD-Radio, Toledo outlet for Storer Broadcasting Corp., which he joined five months ago.

Man for All Smokes

Groucho Marx on CBS-TV sells both cigars and cigarettes.

Odd set of circumstances on Thursday night's "Tell It To Groucho" show was brought about when Brown & Williamson bought participations in the show. Dutch Masters already has some participations in "Groucho." The cigar and cigar commercials won't be shown on the same night.

Coincidentally, Dutch Masters has decreased its "Groucho" commitment and put some of its participants in "Password." B&W, which pulled out of "Bob Cummings," also has put participations in "Father Knows Best," "Password" and "CBS Reports."

WEWS' Educ'l Spree

Cleveland, Feb. 6.

WEWS-TV, Scripps-Howard station here, this week added 10 courses to its schedule of educational shows started more than 10 years ago. New-video classes brings to 21 WEWS' weekly educational shows.

The new courses are being presented as part of in-class tv teaching experiments in conjunction with the Cleveland Board of Education. Stripped Monday-Friday from 8:45 to 9 p.m., are classes in art appreciation, great Americans, guidance, science and Spanish. From 10:45 to 11 p.m., there is a strip including music appreciation, Spanish, elementary science, elementary math and social studies.

Journalism Schools Urged to Put More Accent On B'casting Medium

Greensboro, N.C., Feb. 6.

Members of the North Carolina Associated Press Broadcasters Association were told that schools of journalism should be encouraged to direct more of their program to the training of newsmen for broadcast media.

This word came from F. O. Carver of WSJS-AM-TV at Winston-Salem, who is immediate past chairman of Associated Press Radio-TV Directors Wire Policy Committee. Carver is now chairman of the Radio-TV News Directors' similar committee.

Carver told the annual meeting of the state association that the APRTA's board had projected the broadening of the journalism schools' scope and also had urged the employment of more trained newsmen at the helm of stations' news departments. He praised the AP for steps taken to improve its news report for broadcast members.

"For years there has been a running argument among broadcasters whether newsmen should be 'writers' only," Carver said, "or whether they should have the capability of doing air work. It is my own feeling that a broadcast newsmen is not well-rounded in his work unless he does the news reporting on the air."

"He might, or might not, do it, depending on other responsibilities,

but at least he should have that capability."

"Anyone who has needed to expand his staff, or fill a vacancy, will tell you that newsmen possessing these qualifications are not plentiful, to put it mildly. This seems to me to offer a challenge to the schools of journalism and to those colleges and universities, such as the University of North Carolina, maintaining radio-television departments."

Carver pointed out that if a broadcast news reporter is to be well-rounded, his writing ability, his voice and, for television his appearance become important.

"Just so there is no misunderstanding," he added, "his voice should be acceptable for air work, not necessarily dulcet-toned, and, for on-camera work, he should be neat-appearing — not necessarily handsome. There should be, of course, adequate training in voice inflection. Hardly anything is more discouraging than to interview an applicant who possesses all other qualifications and then learn that he speaks in a flat monotone."

Rockfield, Ill. — Roy M. Starks named head of the news department of WREX-TV here. Starks formerly was a news staffer at WEEK and WMBD-TV, both in Peoria, Ill., and WSIV radio in Pekin, Ill.

HOLD IT, VARIETY!

Let's repeat those ARB figures you spotlighted in last week's issue. They confirm what we've been saying right along!

KELO-TV COMPLETELY DOMINATES THE SIOUX FALLS—103 COUNTY MAJOR MARKET!

SIOUX FALLS

*SURVEY DATES: OCTOBER 29 - NOVEMBER 25, 1961.

RK. PROGRAM—DAY—TIME TOP TEN NETWORK SHOWS					RK. PROGRAM—DAY—TIME TOP SYNDICATED PROGRAMS				
STA.	RTG.	AV.	STA.	RTG.	STA.	RTG.	SH.	AV.	SH.
1. I've Got A Secret (Mon. 9:30-10:00)	KELO	53	1. King of Diamonds (Mon. 9:00)	KELO	Ziv-UA	32	68		
2. Garry Moore (Tues. 9:00-10:00)	KELO	49	2. Quick Draw McGraw (Wed. 5:00)	KELO	Screen Gems	27	93		
3. Sing Along With Mitch (Thurs. 9-10)	KSOO	49	3. Beachcomber: Power (Sun. 9:00)	KELO	Filmaster	23	47		
4. Red Skelton (Tues. 8:00-8:30)	KELO	48	4. Yogi Bear (Tues. 5:00)	KELO	Screen Gems	22	85		
5. Lawrence Welk (Sat. 8:00-9:00)	KELO	47	5. Huckleberry Hound (Thurs. 5:00)	KELO	Screen Gems	21	91		
6. Lassie (Sun. 8:00-8:30)	KELO	46	6. Whiplash (Wed. 7:00)	KELO	JTC	19	39		
7. Dick Van Dyke (Tues. 8:30-9:00)	KELO	45	7. Dangerous Robin: Candid Camera (Sat. 11:00)	KELO	Ziv-UA	11	44		
8. Perry Mason (Sat. 6:30-7:30)	KELO	45	8. Bozo (Mon.-Fri. 5:00)	KSOO	Jayark	5	21		
9. Real McCoys (Thurs. 7:30-8:00)	KELO	45							
10. Andy Griffith: Kaye (Mon. 8:30-9:00)	KELO	44							
11. Chevy Chase: Route 66 (Fri. 7:30-8:30)	KELO	44	9. Highway Patrol (Sat. 1:30)	KSOO	Ziv-UA	4	14		
12. Danny Thomas: Kaye (Mon. 8:00-8:30)	KELO	44	10. Rescue 8 (Sat. 2:30)	KSOO	Screen Gems	4	15		
			11. Sea Hunt (Mon. 11:30)	KELO	Ziv-UA	4	57		

WHAT A REPORT CARD!

—and more ARB bouquets! KELO-TV, whipping out its programs through KELO-LAND's 73,496 square miles, is rated 52nd among all top stations in all of the nation's markets! And 46th in the entire CBS 181-station lineup! No campaign is a national campaign without it!

CBS • ABC

Special ARB Study, March '61. Homes reached per quarter-hour, 6 p.m. to midnight, Sun. thru Sat.

KELOLAND

KELO-TV Sioux Falls, S. D., and interconnected KDLO-TV and KPLO-TV

Joe Floyd, Pres. • Evans Nord, Executive Vice-Pres. & Gen. Mgr. • Larry Benson, Vice-Pres.

Represented nationally by H-R • In Minneapolis by Wayne Evans & Associates

B'way's 'Subways,' Anthony's 'Twist,' Horne's 'Blue Side' Top Current LPs

SIDNEY CHAPLIN-CAROL LAWRENCE: "SUBWAYS ARE FOR SLEEPING" (Columbia). Jule Styne's melodies and the Betty Comden-Adolph Green lyrics blend happily in this original Broadway cast package. There's a bright flow throughout that sustains a spinning zing and makes it a highly marketable item. Stars Sidney Chaplin and Carol Lawrence come over nicely but the big punch is found in Phyllis Newman's "I Was A Shoo-In" and Orson Bean's "I Just Can't Wait." Other potent sides are "I'm Just Taking My Time" and "Comes Once In A Lifetime" (both sung by Chaplin) and the rousing "Be A Santa" which Chaplin does with the aid of a chorus. The packaging, by the way, follows Col's earlier format on "Kean," and is the best turned out by any disk company so far this season.

RAY ANTHONY: "THE TWIST" (Capitol). Since everyone's doing it, why not Ray Anthony an old hand at dance rhythms. In this LP, Anthony dishes up the kind of sound and beat which will contribute to maintaining the mania at its current pace. Included are some familiar tunes, such as "Peter Gunn," "Hound Dog," "Night Train," etc., which are all twisted up. Anthony's femme vocal combo, "The Bookends," deliver some vocals also in the strictly approved style.

LENA HORNE: "LENA ON THE BLUE SIDE" (RCA Victor). A performer with an aura of excitement that manifests itself whether live or recorded, Lena Horne has fashioned another standout songaloin in this offering. While her previous Victor sets were taken on nitery floors, this is specifically a studio job and it gains from the technical side. The repertory is also more spiced, avoiding all special material numbers. Miss Horne, backed by the Marty Gold orch, excels on oldies like "Paradise," "I Hadn't Anyone But You," "I'm Through With Love," "It Might As Well Be Spring" and "As You Desire Me," among others.

THE PLATTERS: "SONG FOR THE LONELY" (Mercury). The repertoire of oldies and newies which make up this set are tailor-made for the group's slick harmonizing style. Their work is pegged along solid musical values which gives them wide appeal and strong spinning potential. Among the standards that are sure to pick up lots of spinning time are "All The Things You Are," "It's Magic" and "You'll Never Know."

PAT BOONE: "THE HOLY BIBL" (Dot). A singer with deep religious convictions which have become an essential part of his popular image, Pat Boone here delivers some passages from the Old and New Testament. He recites the story of creation, several psalms, the Sermon on the Mount, with clarity and simplicity. But, unfortunately, he lacks the range and depth in his speaking voice necessary to evoke the great poetry in this material.

"EDDIE FISHER'S GREATEST HITS" (RCA Victor). Around six or seven years ago, Eddie Fisher was to the disk biz that day what Elvis Presley is to today's. He could do no wrong and Victor automatically pressed Fisher disks in the hundreds of thousands to meet the anticipated demand. In this album, some of Fisher's top hits have been assembled, including "Oh, My Papa," "Anytime," "Wish You Were Here," "Lady Of Spain," etc. Fisher's subsequent inability to come up with a hit remains one of those show biz phenomena which are as mysterious as the up-swung portion of the boxoffice curve.

MARK MURPHY: "Rah" (Riverside). Mark Murphy is one of the handful of young male singers with a taste and talent for jazz. This is evident in the intricate stylistic attack and the type of songs which he has selected. It is, at times, a most striking performance, as on "Green Dolphin Street" and "Milestones," among others, including such offbeat items as "Doodlin'," "Twisted" and "Spring Can Really Hang You Up The Most." Murphy's skill on ballads is demonstrated on numbers like "I'll Be Seeing You" and "Out of This World." Ernie

Wilkins arranged and conducts with finesse.

MARTIAL SINGER: "BEST LOVED FRENCH SONGS" (Vanguard). This is an attractive wrap-up of traditional French songs, most of which are widely known in the U.S. Martial Senger, a fine concert baritone, handles his songs with verve, alternating with a chorus and orchestra under Anton Paulik. The set includes "La Marseillaise," "Aupres de ma Blonde," "Plaisir d'Amour," "Frere Jacques," "Malbrough," "Tout Va Tres Bien" and others.

SASHA POLINOFF: "FASTEST BALALAIKA IN THE WEST" (Elektra). This set has great charm and could give Russian Gypsy combos a new lease on life. Sasha Polinoff and his balalaika with the help of some other string instruments from the Russian steppes recreate the bygone era of pre-Soviet Moscow nights.

Electrola's Berlin LP A Click Nostalgic Disk

Berlin, Feb. 6. Historical platters continue in vogue here. Electrola, which scored with "The Most Expensive Program of the World" and "The Program Continues," two LPs with songs of the 1920s, now has a third LP on release which follows the same nostalgic pattern. It's entitled "Berlin—Die dufte Stadt" (Berlin—the Top-Notch City) and features delightful Berlin songs of yesteryear.

Featured are the voices of the late Hans Albers, Wilhelm Bendow, Kurt Gerson, Oscar Karlewski, Max Pallenberg, Richard Tauber and others. Musical accompaniment is supplied by the orch of the late Paul Lincke and such pianist-composers as Friedrich Hollaender, Stefan Weintraub and Rudolf Nelson. Program is amusingly commented by Waldemar Mueller. Technically, this item is superb.

JOE MEDLIN JOINS UA
Joe Medlin has joined United Artists Records to handle national promotion for the rhythm & blues releases. Medlin will headquarter in New York but will hit the road extensively on deejay drives.



LAWRENCE WELK

Presents His Newest Hit Album for Dot Records—"MOON RIVER"

Geo. Steiner to Philips As Western Manager

Chicago, Feb. 6.

Philips Records, new sister label to Mercury Records, last week revealed the appointment of George Steiner as western manager, the release of the first four single records in the U.S. under the new label and the naming of 27 distributors throughout the country for Philips disks. Steiner has been in the disk business for 10 years, latterly as western district manager for Capitol.

The four singles, the first of a projected 100 for the year, include "Paradise" and "Zumba" by Francis Bay, "Rose Room" and "Swing Low" by Woody Herman, "The Boys In My Life" and "Promises" by Clyddie & the Sweet Things, and "Gee, Baby" and "Let The Good Times Roll" by Ben & Bea.

Frank Nabs Tuner

Frank Music has picked up the score to an upcoming off-Broadway show. It is called "Bedside Manner" and will be presented in March by Lee Bergman.

Robert A. Bernstein has written the book and lyrics and Nicholas Schacter has composed the music for the tuner which is a satire on the lives and foibles of doctors, internes and nurses in a New York City hospital.

Longplay Shorts

Angel Records has seven packages set for February release with Otto Klemperer on Mendelssohn and Schumann spotlighted. . . Capitol Records is adding three new four-track stereo recordings to its catalog. Featured are Les Baxter, Jonah Jones-Glen Gray and a highlighter with Van Alexander, Norrie Paramor, Henri Rose, Bobby Stevenson and The Mallet Men. . . Pickwick International has launched a "Fun in Living" series that includes Vic Tanny's "Instant Slimming and Body Toning" and Harry Lorayne's "Instant Memory Course" and "Instant Care and Training of Your Dog" . . . Oliver Nelson, writer-arranger-conductor, has a jazz suite, "Afro-American Sketches," due out on Prestige this month.

Marianne Mantell and Barbara Holdridge, co-founders of the Caedmon label, hit Philadelphia tomorrow (Thurs.) for a radio push on the Carol Channing LP, "Gentlemen Prefer Blondes." . . Cannonball Adderley and his quintet begin a one-weeker at the Heublein Hotel, Hartford, Feb. 16. . . Kai Windling's Septet plays a jazz concert at Princeton U. Feb. 24. . . Wendy Bagwell and The Sunlighters, gospel group from Atlanta, make their New York debut at Harlem's New Gospel Music Hall, Feb. 11. . . Paul Reif and Robert J. Corcoran are writing a three-act opera, "Mad Hamlet," for Giorgio Tozzi. . . Erroll Garner has concerts scheduled for Rhode Island U. Feb. 11 and Boston's Symphony Hall Feb. 16. . . Columbia's Andy Williams has been set by Arthur Freed to appear on the Academy Award telecast on ABC-TV April 9.

Satan Freberg headlines the Tampa Florida Fair Feb. 11-17. . . Dukes of Dixieland, just out on Columbia with "Breaking It Up On Broadway" are New Orleans Hotel Roosevelt until Feb. 14. . . The Hi-Lo's set for a concert at the Pasadena Civic Auditorium March 3 with Peter Nero. . . Margaret Whiting, who has a new package out on MGM, plays the lead in "Call Me Madame" at New Jersey's Meadowbrook for four weeks beginning Feb. 20.

Hayven-Music Co. is the sub-publisher for the U.S. and Canada of the music from the film, "Les Liaisons Dangereuses," excepting the part written by Thelonius Monk which is published by Bruder Music Publishing Co., the subsid. of Astor Films which is distributing the import. The Charlie Parker-Mayhew Music Co. has no claim to the score as was previously reported here. . . Decca and Coral Records have released 16 new albums this month, including nine pop, three classics and four country and western. . . Cover Records has released its first LP, a jazz package by the Al Rose Trio called "As You Like It." The company's religious subsid, Comfort Records, has released three LPs, one each by Jack Bulce, Bettie Stalenecker and Pat Walker. . . Junior Mance and a full orch have cut an LP of film themes for Jazzland Records, "The Jazz Soul of Hollywood." . . The Bill Grauer Productions package, "A Child's Introduction to Sex," is on the Wonderland label. . . Decca has received nominations in the Most Consistent Supplier of Juke Box Records, Most Popular Record and Most Popular Artist categories for the "MOE" award of the Music Operators of America. Results of the final voting will be announced at the MOA's 12th annual convention in Chicago May 6-8.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

MITCH MILLER HAPPY WHISTLIN' BLUES

(Columbia) Happy Whistlin' Blues
Mitch Miller & The Gang's "Happy Whistlin' Blues" (Dymort) is a highly entertaining, instrumental with a bright beat that's tailor-made for potent programming in all areas. Flip side is a vocal version of the same song and it too comes off as a good programming bet.

NANA MOUSKOURI THE WHITE ROSE OF ATHENS

(Riverside) Addio
Nana Mouskouri's "The White Rose Of Athens" (Peter Schaeffer) is already a 2,000,000 seller in Europe and it's sure to win over the U. S. market as well. It has a warmly romantic sound and the vocal takes hold even though it's sung in German. "Addio" (Peter Schaeffer) also has a romantic ballad flair and it too surmounts the lingo barrier.

BROOK BENTON WALK ON THE WILD SIDE

(Mercury) Somewhere In The Used To Be
Brook Benton's "Walk On The Wild Side" (Columbia Pictures Music) is a forceful pic title theme that's built up to a spinning payoff through the meaningful vocal delivery. "Somewhere In The Used To Be" (Columbia Pictures Music) has an attractive ballad style that gives it a pullout chance, too.

ROY ORBISON DREAM BABY

(Monument) The Actress
Roy Orbison's "Dream Baby" (Combinet) rolls right into the winning circle because of its catchy beat and sock vocal attack. "The Actress" (Acuff-Rose) is a moody piece with dramatic values that will probably appeal to some.

TONY BENNETT ONCE UPON A TIME

(Columbia) In San Francisco
Tony Bennett's "Once Upon A Time" (Morley) is a hefty ballad from the "All American" tuner that has all the qualifications to pull it to the top. "I Left My Heart In San Francisco" (General) is a melancholy salute to San Francisco that comes over as a fair material bit.

THE CHIPMUNKS THE ALVIN TWIST

(Liberty) I Wish I Could Speak French
The Chipmunks' "The Alvin Twist" (Monarch) puts the new dance beat in a solid frame that makes it more than just a novelty side. "I Wish I Could Speak French" (Monarch) is a lighthearted item with a quiet charm that gives it good spinning appeal.

TOMMY EDWARDS I'LL CRY OUT OF MY HEART

(MGM) The Tables Are Turning
Tommy Edwards' "I'll Cry Out Of My Heart" (Aldon) flows at a good rhythm pace with a lyric angle that will take hold of the disk buying market. "The Tables Are Turning" (Cedarwood) spins with an attractive lilt that lots of programmers will find to their liking.

THELMA CARPENTER DON'T WORRY 'BOUT ME

(Coral) I'll String Along With You
Thelma Carpenter's "Don't Worry 'Bout Me" (Mills) works up a solid vocal sound to help push this oldie into spinning contention again. "I'll String Along With You" (Witmark) has a rocking tempo giving this standard item added zest.

JACKIE GLEASON APOLOGY AT BEDTIME

(Capitol) Melancholy Serenade
Jackie Gleason's "Apology At Bedtime" (SongSmiths) is a sentimental narration from father to son. It's offbeat and saccharine but there's a good market for this type of material. "Melancholy Serenade" (SongSmiths) has lush instrumental qualities that's good for mood music programmers.

BRIAN HYLAND I SHOULD BE GETTIN' BETTER

(ABC-Paramount) Ginny Come Lately
Brian Hyland's "I Should Be Gettin' Better" (Pogo) has a frisky style with a perky vocal to win turntable action. "Ginny Come Lately" (Pogo) sets up a nice quiet mood that gives it a good ballad appeal.

JOYCE DAVIS MOMENTS

(United Artists) Superman
Joyce Davis' "Moments" (Titanic) will stir up plenty of spinning excitement in the rocking areas because of its punchy and vibrant styling. "Superman" (Wemart) is big and noisy and the teeners will probably have some fun with it.

ERNIE MARESCA SHOUT! SHOUT! (Knock Yourself Out)

(Seville) Crying Like A Baby Over You
Ernie Maresca's "Shout! Shout! (Knock Yourself Out)" (Broadway) has a lively pace and a brisk vocal attack that will keep the kids jumping around the jukeboxes. "Crying Like A Baby Over You" (Broadway) has a fair beat and a nice vocal style that add up to pleasant results.

SHELLEY FABARES JOHNNY ANGEL

(Colpix) Where Is It Gonna Get Me
Shelley Fabares' "Johnny Angel" (Post) gets over a neat ballad blend to give this newcomer from "The Donna Reed" to show some disk importance. "Where Is It Gonna Get Me" (Post) has a breezy flavor that could draw juke interest.

CLYDIE KING & THE SWEET THINGS THE BOYS IN MY LIFE

(Philips) Promises
Clydie King & The Sweet Things' "The Boys In My Life" (Blacron) features the sound and the lyric peg that's fashioned for teen tastes and the youngsters will pick it up. "Promises" (Blacron) follows the rocking harmony style for okay results in that idiom.

DISKS' \$100,000,000 OUTLET

3 Out in 20th-Fox Records Shakeup As Parent Maps Big Expansion Pgm.

All those reports about the fate of 20th-Fox Records that have been circulating for the past few months can now be answered. As of Friday (2), three key members of the label's executive branch have resigned and from the parent 20th-Fox picture company comes word of plans for a major expansion program for the diskery with the signing of new personnel and the preparation of new product and distribution setup.

Those who stepped down last week are Henry Onorati, the label's prexy; Lou Del Guercio, Fox Records' v.p. and Eddie Heller, the line's artist & repertoire chief. The former two are expected to remain with the label in an executive capacity for a time. Their contracts with 20th have another year to go and a settlement is expected. Heller, who formerly owned his own diskery, Rainbow Records, and served with RCA Victor and MGM before going with Fox a few months ago, has become president of Entertainment Unlimited. This firm will be active on several fronts including pix, tv and legit and will also have its own label, Tribute Records.

Ted Cain, in charge of music affairs for the 20th-Fox parent organization, is drawing the blueprint for Fox Records' expansion. He is currently in New York to discuss the new program with 20th's board of directors, and Spyros P. Skouras, the film company's prexy. Commenting on the plan, Skouras said that 20th has "decided to build a record company that will compete with the largest labels in the industry." The signing of additional name artists, new a&r personnel and the establishment of a global distribution policy are said to be in the works.

Successors to Onorati, Del Guercio and Heller will be named shortly. The diskery was formed four years ago under the Onorati-Del Guercio management, primarily producing album product. Six months ago the outfit branched into the singles market, with Heller joining shortly after the move to handle the a&r responsibilities in this area.

New plans intend activity on both the LP and singles fronts. Reports as to the possible sale of the diskery and/or executive shakeups have been rampant for several months, along with speculation as to the economic health of the label. Its future will now be built around a concept of operating on a "bigger scale with more product and name artists in an attempt to capture more of the disk market at home and abroad."

300-Lb. Trumpeter Blows His \$5,000 Damage Suit Before Scranton Jury

Scranton, Feb. 6. First trumpet, second trumpet, so what's the difference?

That appeared to be the attitude of a Lackawanna County jury which showed no sympathy for a 300-pound musician who claimed an injury forced him to give up first trumpet assignments in an orchestra and accept the second chair.

The plaintiff, James Parette, sought damages in excess of \$5,000 from a neighbor, Michael Woytowich. He testified a chair in which he was sitting in the Woytowich home broke, and he injured the coccyx bone of his spine in the fall to the floor.

Parette said he lost a six-week engagement with a combo at the Europa Lounge, Scranton, night spot, because of the injury. The plaintiff, secretary of Scranton Local, A.F.M., said he would have received \$112.50 per week.

"There is terrific pressure on your bottom when going for high notes," the hefty trumpeter declared, "and since the accident I have to take the second chair."

The panel, however, returned a verdict for the defendant.

German Disk Best Sellers

Mexico	Frankfurt, Feb. 6.
(London)	Moore
Weisse Rosen	Mouskouri
(Philips)	(Philips)
Michael	Highwaymen
(Heliodor)	
La Paloma	Freddy
(Polydor)	
Haemmerchen Polka	Howland
(Electrola)	
Zwei Gitlaren	Vaughn
(London)	
Sauerkraut Polka	Backus
(Polydor)	
Corinna, Corinna	Bell
(Philips)	
Schwarze Rose	
Rosemarie	Kraus
(Polydor)	
Hawaii Tattoo	The Wankkis
(Telefunken)	

London Kicks Off Campaign To Grab Bigger U. S. Mkt.

London Records' drive to grab a bigger slice of the U.S. disk biz begins this month with the release of three singles and an album on the outfit's new London International label. This is the first release under the diskery's revamped program which divided its U.S. releases into three departments: one for British Decca product, one for releases from British Decca's European affiliates and the third for homegrown product.

The London International label isn't entirely new to London's operation in that it once was used as a strictly album line. Its new singles operation is headed by Jack McGraw and handles material from all of Decca's overseas branches except British Decca itself which is released here on London.

The International line also serves up material that has an overseas flavor such as "Ah Ya Zeen" by the Derbecki Ensemble, which is a U.S. single on the new release. The other two singles in the label's first 45 rpm showing are "Irena" by Willy Alberti (from Holland) and "What's All That About" by Tony Hatch (from the English Pye label).

International LPs are under the collaborative supervision of McGraw, Marty Wargo and Al Stecker. New albums for this line will generally be produced as follow-ups to singles but there will be other releases like "Midnight Blues" by altoist Fausto Papetti, the first release under the new program. The platter originated in Italy.

The London International label encompasses material from some nine European lines including three indies, two in England and one in Italy which Decca distributes, and six Decca foreign labels covering Germany (where they have two), France, Belgium, Holland and Finland. English companies are Pye and Oriole, and the Italian diskery is Durium. Other labels involved include Teldec, Fonit and DuSon.

Joe Fields handles the British Decca material for London and Walt McGuire is in charge of the London Group, which encompasses some 23 U.S. labels in production and distribution deals here.

Initial Liberty Release Hitting British Market

London, Feb. 6. First Liberty releases under its own imprint via EMI Electric and Musical Industries' sees three singles and four albums on the market this month. Album artists include Bobby Vee, who has already met with some success here, Gene McDaniels and The Ventures. On singles, Jan Derry and Deane Hawley make their U.K. bow.

SPECIAL MARKET SALES BOOMING

By MIKE GROSS

Special market outlets have boomed into a \$100,000,000 business for the disk industry and the companies are continually searching for new avenues to peddle their disk wares. In the works now, for example, is a record vending machine. The disk dispenser is not yet fully developed but Irwin Tarr, manager of special markets at RCA Victor, has seen it in the rough and predicts that it won't be too long before all the wrinkles are ironed out.

For the time being, the disk companies' special market stress is on rack jobbing, through supermarkets, variety stores and discount shops, educational outlets and premium sales. In pointing up the value of the special markets' buildup, Tarr mentioned that in 1953 surveys showed that only 20% of the people in the U.S. were record buyers. Now, through the greater availability of places that records can be bought, the figure last year went up to 50% of the population.

Tarr says that the rack jobbers bring in the bulk of the special markets' gross take but the premium business, still in its infancy, is growing rapidly and that disk companies ties with educational outlets such as high schools, colleges and universities are also broadening. According to Tarr, the drive into new markets has two purposes: 1) to sell more records and 2) to build record buyers for tomorrow.

In a move to stimulate more disk buying on the rack jobber level, Tarr has come up with a "talking rack." It's a push-button gimmick in which the artist will make a personal sales pitch about his disk wares showcased in the rack with musical excerpts included.

"It's a commercial directed at a captive audience," says Tarr, "and it should help to bring in more sales." Tarr plans to spring the "talking rack" in several key rack jobbing outlets in about six weeks. There are, by the way, 130 rack jobbers now operating around the country.

Col's B'way Stake Nears \$1,500,000

Columbia Records' investment in Broadway musicals this season is now nearing the \$1,500,000 mark. The diskery's biggest angling outlay is going to "We Take The Town," in which it is sole backer.

For the "Town" investment, Col is putting up \$325,000 with a provision for a 20% overcall. Its investment could go as high as \$390,000 if the overcall is needed.

"Town" is a musicalization of the Metro pic, "Viva Villa," and the film company had first call on the backing. Metro, however, didn't want to go in for the hefty outlay. The musical is being produced by Stuart Ostrow, through his recently formed Stuart Co.

Tradesters have been speculating that Col's all-out backing of Ostrow's first production may be tied in with interest in his upcoming shows to be written by Meredith Willson. They are a musicalization of the "Miracle on 34th Street" pic and an original called "The Understudy." "Town," which stars Robert Preston, has a score by Matt Dubey and Harold Karp.

Also on Col's agenda for the rest of the season are "All American" (\$200,000), "Bravo Giovanni" (\$300,000) and "I Can Get It For You Wholesale" in which it has an undisclosed partial interest. Col also put up \$200,000 in "Subways Are For Sleeping" and \$300,000 in "Kean." Latter tuner folded on Broadway after a short run.

Col's Drive On Original Cast Sets Keeps 'Kean' Alive Despite B'way Fold

British Disk Best Sellers

London, Feb. 6.	
The Young Ones	Richard
(Columbia)	
Find Another You	Fury
(Decca)	
Stranger on the Shore	Bilk
(Columbia)	
Let's Twist Again	Checker
(Columbia)	
Multiplication	Darin
(London)	
Happy Birthday	Sedaka
(RCA)	
Let There Be Drums	Nelson
(London)	
Johnny Will	Boone
(London)	
Walk On By	Van Dyke
(Mercury)	
Run To Him	Vee
(London)	

Cap Moves With Trend, Inks Indie Production Team

Following the pattern established by several other major record companies in the past couple of years, Capitol Records is going to indie producers for some of its pop product. The disk company has signed Bright Tunes Productions to a long-term exclusive contract as an indie artists & repertoire producing unit for the label. It's understood the pact calls for a \$25,000 annual guarantee.

In charge of production for Bright Tunes are three members of The Tokens, who are currently out with the clicko "The Lion Sleeps Tonight" on RCA Victor. The group will continue to record exclusively for Victor.

Under terms of the contract Hank Medress, 23, Jay Siegel, 21, and Phil Margo, 19, will find talent and material for Capitol, will produce the recording sessions and will assist in the promotion of the single records they produce.

Joe Csida, Cap's veepee for eastern operations who negotiated the deal, also stated that Capitol has entered into a publishing agreement with the group's music firms, Bright Tunes Music (BMI) and Lionel Music (ASCAP). Both sides of The Tokens' new Victor single, "B'wa Nina" and "Weeping River," are published by Lionel Music.

Bright Tunes has already set up operations at Capitol's New York offices and is preparing a number of masters for release. The group previously sold masters to a number of different companies but now Capitol will get the masters on an exclusive basis.

Csida pointed out that Capitol will continue to rely principally upon its staff producers in Hollywood, Nashville, and New York for production of single records. However, he added, we will always be on the lookout for bright, talented young independent producers—if not on a staff basis, then through the kind of arrangement we've been able to work out with The Tokens.

Philips Sets 2 Regional Managers & Ad Agency

Chicago, Feb. 6. Philips Records, new sister label to Mercury Records, has named its first two regional managers and has tapped Rosenbloom/Elias Associates Inc., Chicago, for its national advertising agency.

Donald Sanders will be eastern regional manager for Philips, and Sheldon Tirk, midwest regional manager. Sanders has been national sales manager for Cadence records in New York for the past two years, and Tirk has been regional manager for Bel Canto tapes in Cleveland.

Columbia Records is continuing to roll with the original cast album of "Kean" despite the musical's Broadway fold a couple of weeks ago. According to Bill Gallagher, Col's marketing veepee, 100,000 copies already have been moved into the stores and "we're not letting up."

Gallagher also points out that although Columbia dropped \$300,000 as an investor in the Alfred Drake starter, the film is recouping some of its money in the production of the original cast album. (Tab for a show package these days comes to between \$25,000 and \$30,000.)

The show-oriented markets are getting Col's sustained drive on the package. The sales stress is centered in New York, San Francisco, Chicago, L.A., Detroit, Boston and Philadelphia.

The Col hypo on the show packages is spelled out for dealers and distributors way in front of the release. For instance, Peter Munves, Col's merchandising manager for classical and Broadway show properties, sees the show several times in its out-of-town tryout stage to prepare material explaining the production.

Other Angles

Gallagher also has the diskery's photographer, Don Hunstein, get a flock of pictures of the production when the show is in its pre-Broadway shakedown so the distributors and dealers will know what the production looks like before they get the package.

Gallagher is a strong believer in this sort of propaganda and he also supports it in the radio level by trying to stimulate interest and excitement with the disk jockeys and station managers. The company prepares a lot of material about the show which is an aide to disk jockeys who are always looking for something to talk about when they're introducing a record.

As an adjunct to the material concerning the musical, Gallagher also stresses a drive on singles from the score to stimulate interest in the whole production. A current example of this type of promotion is Gallagher's alert to his Philadelphia field men to go all out on the Tony Bennett slicing of "Once Upon A Time." The tune is from the "All American" score by Charles Strouse and Lee Adams, which opened in Philly Monday (5). The Col staffers will be working on the Bennett side during the show's run there.

In addition to "Kean" and the upcoming "All American," Col last week released the original Broadway cast set of "Subways Are For Sleeping." On the company's agenda for the next couple of months are cast sets of "We Take The Town," "I Can Get It For You Wholesale" and "Bravo Giovanni."

David Kleger Col's New Product Mgr. of Classical Albums; Up Cliff Benfield

David Kleger has been appointed product manager of classical albums at Columbia Records Sales Corp. He'll work on the merchandising of Masterworks and original Broadway cast albums.

Pop LP merchandising will continue under the direction of Joseph Norton. Both Kleger and Norton report to Richard Smith, manager of sales administration.

In another appointment at Col, Clifford J. Benfield has been set as director of management services. It's a newly created post which consists of the following sections: division policy and planning, organization development, management development, division electronic data processing, division systems and procedures and division office service. Benfield joined Col in 1957 as director of organization development.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Last No. Wks.	Wk. On Chart	Label
1 9 3	DUKE OF EARL	Vee Jay
2 1 8	THE TWIST	Chubby Checker
3 4 7	1 KNOW	Barbara George
4 2 5	NORMAN	Sue Thompson
5 3 8	PEPPERMINT TWIST	Joey Dee & Starlites
6 7 6	THE WANDERER	Dion
7 8 6	LITTLE BITTY TEAR	Burl Ives
8 6 5	BABY IT'S YOU	Shirley
9 14 3	BREAK IT TO ME GENTLY	Brenda Lee
10 12 5	DEAR LADY TWIST	U. S. Bonds
11 5 7	I CAN'T HELP FALLING IN LOVE	Elvis Presley
12 11 7	COTTONFIELDS	Highwaymen
13 22 3	SMOKY PLACES	Corsairs
14 24 2	HEY BABY	Bruce Channel
15 20 3	CRYING IN THE RAIN	Everly Bros
16 10 11	THE LION SLEEPS TONIGHT	Tokens
17 16 7	TOWN WITHOUT PITY	Gene Pitney
18 36 3	CAJUN QUEEN	Jimmy Dean
19 17 4	IRRESISTABLE YOU	Bobby Darin
20 27 3	MULTIPLICATION	Bobby Darin
21 48 2	PERCOLATOR	Checkmates
22 35 2	LET ME IN	Sensations
23 15 8	WHEN I FALL IN LOVE	Lettermen
24 21 6	FUNNY HOW TIME SLIPS AWAY	Jimmy Elledge
25 19 4	TUFF	Ace Cannon
26 50 2	I'LL SEE YOU IN MY DREAMS	Fat Boone
27 13 11	RUN TO HIM	Bobby Vee
28 — 1	CHIP, CHIP	Gene McDaniels
29 42 3	IF YOU GOTTA MAKE A FOOL OF SOMEONE	James Ray
30 40 3	GO ON HOME	Patti Page
31 34 3	HAPPY JOSE	Jack Ross
32 45 5	MAJESTIC	Dion
33 41 2	SHE'S GOT YOU	Patsy Cline
34 — 1	SURFERS STOMP	Markettes
35 23 2	SHADRACK	Brook Benton
36 30 8	WHEN THE BOY IN YOUR ARMS	Connie Francis
37 — 1	I'M BLUE	Ikettes
38 49 2	AFRIKAAN BEAT	Bert Kaempfert
39 18 13	WALK ON BY	Leroy Van Dyke
40 — 1	TO A SLEEPING BEAUTY	Jimmy Dean
41 — 1	LETTER FULL OF TEARS	Gladys Knight
42 26 3	SO DEEP	Brenda Lee
43 37 7	ROCK-A-HULA	Elvis Presley
44 46 14	MOON RIVER	Henry Mancini
45 33 3	SHE'S EVERYTHING	Ral Donner
46 — 3	DREAMY EYES	Johnny Tillotson
47 47 6	Twist Her	Bill Black Combo
48 — 1	CHATANOOGA CHOO CHOO	Floyd Cramer
49 28 13	LET THERE BE DRUMS	Sandy Nelson
50 — 1	MIDNIGHT IN MOSCOW	Kenny Ball

Columbia Corral Don Costa, Dot Gets Four Lads; Other Signings

Don Costa, who recently left his pop artists' and repertoire spot at United Artists Records, has been tagged by Columbia as an orch performer. His first single, "Sugar Blues," hits the market this week.

Dot: Four Lads

The Four Lads have joined the Dot stable. Group had been doing indie disk producing after ending an eight-year tie with Columbia. Their first Dot try will be out in about 10 days.

Philips: Patrice Munsel, Others

Philips Records, new sister label to Mercury, went on a packing binge last week. Deals were set with opera singer Patrice Munsel, country & western singer Thomas G. Cutrer, The Gospel Tones, violinist Harry Lookofsky, jazz French hornist Julius Watkins, The Barrier Bros., and Clyde & The Sweet Things, teenage rock 'n' roll singers.

Radars: Jackie Kannon, Edith Fellows

Comedian Jackie Kannon and screen actress Edith Fellows have signed with the New York-based Radar label. Firm is now on an expansion kick and has scheduled six singles and two albums for release within the next two months and there's also a children's album in the works.

DRA: Mick Masters

Young pop singer Mick Masters has been signed by the indie DRA label. His first sides will be "No Sad Violins" and "Whole Wide World." His personal management is being handled by DRA's Roy Rodde.

Riverside: Milt Jackson

Milt Jackson, jazz bassist, has been inked by Riverside Records. Although he has made other disks away from the group, this is his first pact which does not involve the Modern Jazz Quartet, with which he regularly plays. His first Riverside release, "Bags Meets Wes," a coupling with Wes Montgomery, will be released this month.

Atco: Ginny Zee

Ginny Zee, 13-year-old pop singer, has been signed by Atco Records. Her first release, "Bobby Baby" and "You Can't Imagine," will be out this week.

Warner Bros.: Mel Henke

Mel Henke, composer-arranger-pianist, has been pacted by Warner Bros. Records. Diskery's plans call for album release by Henke, featuring him both as pianist and arranger. In addition to his other activities, Henke has become noted for his work as a writer and arranger of radio and tv commercials.

Condor: Margaret Alkana

Sherman K. Ellis, president of Condor Records, has tagged singer Margaret Alkana to a longtermer. Miss Alkana, also a composer-lyricist, will publish her songs through the Sherman K. Ellis Music Publishing Co.

Rhapsody: Peggy O'Neill

Peggy O'Neill, Montreal singer, signed by the New York-based Rhapsody label.

WB Adds Two New Reps To Field Promotion Staff

Warner Bros. Records has implemented its expanding field promotion staff with the addition of two new reps. They are Ronnie Singer, who will work the Philadelphia area, and Marvin Deane, who will handle the New York vicinity. Both will report directly to WB's national sales promotion manager, Joe Smith.

Singer, formerly worked for Saul Lampert Inc. of Philly, and Deane has held spots with both Cadence and London Records in New York. Their addition to the WB staff is part of a plan by the diskery's exec, John K. "Mike" Maitland, to staff the company with field promotion men in key areas. The label now has men in New York, Philly, Boston, Detroit, Los Angeles and San Francisco and plans to add personnel in other areas shortly.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
wk. on chart

1	1	16	ELVIS PRESLEY (Victor)
			Blue Hawaii (LPM 2426)
2	2	13	HENRY MANCINI (Victor)
			Breakfast at Tiffany's (LPM 2362)
3	9	7	CHUBBY CHECKER (Parkway)
			Your Twist Party (P 7007)
4	4	15	WEST SIDE STORY (Columbia)
			Soundtrack (OL 5670)
5	8	8	JOEY DEE & THE STARLITES (Roulette)
			Do-in' the Twist at Peppermint Lounge (R 21566)
6	5	55	CAMELOT (Columbia)
			Original Cast (KOL 5620)
17	7	27	JUDY GARLAND (Capitol)
			Judy Garland at Carnegie Hall (WBO 1569)
8	6	12	FRANK SINATRA (Reprise)
			I Remember Tommy (R 1003)
9	10	24	DAVE BRUBECK (Columbia)
			Time Out (CL 1397)
10	13	90	SOUND OF MUSIC (Columbia)
			Original Cast (KOL 5450)
11	14	21	LIMELIGHTERS (Victor)
			Slightly Fabulous (LPM 2393)
12	12	19	KINGSTON TRIO (Capitol)
			Close-Up (T 1642)
13	15	13	WEST SIDE STORY (Columbia)
			Original Cast (OL 5230)
14	23	4	FLOWER DRUM SONG (Decca)
			Soundtrack (DL 9098)
15	3	9	CHUBBY CHECKER (Parkway)
			The Twist (P 7001)
16	31	5	JIMMY DEAN (Columbia)
			Big Bad John (CL 1735)
17	25	8	DAVE BRUBECK (Columbia)
			Time Further Out (CL 1690)
18	24	5	LAWRENCE WELK (Dot)
			Moon River (DLP 2314)
19	16	24	JOHNNY MATSIS (Columbia)
			Portrait of Johnny (CL 1644)
20	11	6	CHUBBY CHECKER & BOB RYDELL (Cameo)
			Chubby Checker and Bobby Rydell (C 1013)
21	22	8	HOW TO SUCCEED (Victor)
			Original Cast (LOC 1066)
22	34	3	LIMELIGHTERS (Victor)
			Sing Out (LPM 2445)
23	21	3	SANDY NELSON (Imperial)
			Let There Be Drums (LP 9159)
24	28	12	JOAN BAEZ (Vanguard)
			Joan Baez, Vol. II (VRS 9094)
25	17	11	FERRANTE & TEICHER (UA)
			West Side Story (UAL 3166)
26	20	7	KING OF KINGS (MGM)
			Soundtrack (MGM 1E2)
27	26	15	BOB NEWHART (WB)
			Behind the Button Down Mind (W 1417)
28	18	21	MITCH MILLER (Columbia)
			Your Request (CL 1671)
29	44	10	SAIL AWAY (Capitol)
			Original Cast (WAO 1643)
30	19	8	MILK AND HONEY (Victor)
			Original Cast (LOC 1065)
31	36	4	RUSTY WARREN (Jubilee)
			Rusty Bounces Back (JGM 2039)
32	—	52	RUSTY WARREN (Jubilee)
			Knockers Up (JLP 2029)
33	—	10	BOB MOORE (Monument)
			Mexico (M 4005)
34	27	53	GREAT MOTION PICTURE THEMES (UA)
			Various Artists (UAL 2122)
35	—	1	RAY CONNIF (Columbia)
			So Much in Love (CL 1720)
36	43	3	DION (Laurie)
			Runaround Sue (LLP 2009)
37	38	5	RAY CHARLES (Atlantic)
			Do the Twist (8054)
38	39	8	CHUBBY CHECKER (Parkway)
			Let's Twist Again (P 7004)
39	40	2	HENRY MANCINI (Victor)
			Combo (LPM 2258)
40	46	36	CARNIVAL (MGM)
			Original Cast (E 3946)
41	—	1	CHUBBY CHECKER (Parkway)
			For Twisters Only (P 7002)
42	42	19	PETER NERO (Victor)
			New Piano in Town (LPM 2383)
43	48	27	LAWRENCE WELK (Dot)
			Yellow Bird (DLP 3389)
44	—	1	MITCH MILLER (Columbia)
			Sentimental Sing Along (CL 1457)
45	41	4	BILLY VAUGHN (Dot)
			Berlin Melody (DLP 3396)
46	32	22	HARRY BELAFONTE (Victor)
			Jump Up Calypso (LPM 2388)
47	—	1	MIKE NICHOLS & ELAINE MAY (Mercury)
			Examine Doctors (MG 20680)
48	—	73	NEVER ON SUNDAY (UA)
			Soundtrack (UAL 4070)
49	—	1	TOKENS (Victor)
			The Lion Sleeps Tonight (LPM 2514)
50	—	4	OLDIES BUT GOODIES (Original Sound)
			Various Artists, Vol. III (OS 5004)

Oscar-Contender Tiomkin Deplores Producers' Brushoff to Pix Scorers

By JOHN G. HOUSER

Hollywood, Feb. 6. Dimitri Tiomkin, perennial contender for an Oscar, and a previous multi-winner, again leads the parade to the annual film "derby" with four contenders in the three music categories. But what he has to say of film music hardly endears him to the majority of pix producers.

"Film music today is a repetition of last year's, or the years before music in some slight variation. We're repeating ourselves," he declares. "What we need is more imagination by some of the producers, in this area I mean more producers should take the film scorer into conferences before the picture is shot, while it is being filmed, and make the film scorer as much a part of the picture as the director or the cameraman."

Tiomkin firmly believes "producers somewhat regard composers in the same light as a builder, not as an architect. The difference is obvious and shows up in the music. If a producer and composer discuss the meanings of scenes before they're shot and the overall concept, the music will flow with the picture; otherwise, it is one man's quick interpretation of another's work and the result is more accidental than precise and perfect."

Actually, Tiomkin avers, "motion picture music today is more successful than the pictures." He elaborated with "look at some of the grosses and then look at the music royalties from the sales of records. Even good pictures are immeasurably helped at the box-office by their music. No successful film hasn't a 'theme' or hit single tune, and many of the poorer pictures have been rejuvenated by the sudden popularity of a hit title tune or novel scoring."

Tiomkin flatly states there is no need for "new talent" in the film

scoring field. "Merely more latitude for those of us in the industry who understand the problems and have had the experience." Contributions by oldtimers "is immeasurable," he says, "and Victor Young gave us a fresh approach with his 'Around the World in 80 Days' music."

Other contributors he includes are Elmer Bernstein, Max Steiner (he was my teacher), Herb Stothart, Leonard Bernstein and Aaron Copland. Miklos Rozsa also is on the list, "a man of great stature."

However, the volatile Tiomkin, claims much of these gifted men's work "never reached the screen because of some producer's ill-placed judgment that he (the producer) knew more than the composer." Composers must be satisfied with "subtle compromises," he added.

Urges Better Billing

A personal beef of most composers, claims Tiomkin invited anger, "is the fact they're not titled on the screen as 'directors.' We are 'directors of music' as much as the director of the film. We are composers or conductors but the inference is not of sufficient stature."

Tiomkin cites his Academy Award nominee, "Guns of Navarone" as an example "of being brought into the film from its inception. It made a tremendous difference. I believe 'Guns' was helped by the music."

Other nominees, such as "Town Without Pity" now titled "Shock" and a tune from "Guns," "Treasure" make the turbulent Tiomkin glow with pride. "I was able to do what all composers must do to be successful," he says, "I was able to see the picture develop musically. The time will come, not soon, but eventually, when all composers will be hired at the time the director is hired and then film music will enter a new era of magnificence."

Tiomkin's next is "Marco Polo," after which he will score Metro-Cinemas' "How the West Was Won." Both will have been completed when he begins scoring.

Tom Scherman's Concert Opera Series Via Sub At Philharmonic Hall

Thomas Scherman who founded and conducted the Little Orchestra Society for 15 years has set up a new concept, the Concert Opera Assn. He's set to present a subscription series of four works starting next Oct. 22. Site will be the new Philharmonic Hall.

Project presumably will be in rivalry to the American Opera Society, the most aggressive operator in concert versions in recent years although Scherman via the Little Orchestra pioneered in excavation of obscure works.

Herbert Barrett will manage the new undertaking with Sheldon Soffer as associate and Marks Levine as consultant. A special office is being opened in N.Y.

UA Hit 1st \$1,000,000 Billing Month in January

United Artists Records chalked up its first \$1,000,000 month in January. It was the biggest single month's billing in the history of the company.

According to Art Talmadge, company president, the record-month billings were attributed, in part, to the firm's "Sweet 16 For 6" sales plan, which included 16 new albums by such artists as Ferrante & Teicher, The Highwaymen, Shirley Bassey, Al Caiola, Ralph Marterie and Eydie Gorme & Steve Lawrence.

Pitney's German 'Pity'

Hollywood, Feb. 6. Gene Pitney skied for Europe Saturday (3) to etch in German his recording of "Town Without Pity." Dimitri Tiomkin title tune from UA's Kirk Douglas starrer. His manager, Aaron Schroeder, accompanied him.

Singer has already cut song in Italy. His American version is on Musicor Records.

Leinsdorf Ends Met Tenure for Hub Symph; In Cap-To-Victor Switch

Eric Leinsdorf completed his tenure at the Metropolitan Opera House Monday (5) with "Marriage of Figaro." Conductor has long been set for the Boston Symphony post, that starting next fall. It is believed his contract is for three years.

The Boston job is a plum. Several conductors were considered, including William Steinberg of the Pittsburgh Symphony who had enjoyed a big personal success there on a guest appearance last season.

Leinsdorf is now managed by Walter Surovy. He has switched from Capitol Records to Victor. His operatic series earlier for Victor was freelance, the new pact following the firing of the Boston deal.

Versatility Key To Artist Success Says RCA's Yorke

You've got to be more than a singer to make it on record these days. The concept of the business now has virtually made it a prerequisite for the youngster coming into the grooves to be his own writer, arranger, and sometimes publisher, as well as a singer.

About half of the Top 50 songs today were written by the artists who perform them on records; and it's getting so that companies won't sign a new singer unless he can write and arrange his material. There is a continual need for new songs, especially in the rock 'n' roll idiom, and the companies are looking for talent who can supply this need.

Bob Yorke, veepee in charge of all artists & repertoire at RCA Victor, explains the situation this way: "The songs and the sounds on records today have to be generated by kids who are feeling a kid's emotions. They know how to express themselves to their contemporaries. In today's market, the guy who generates his own feelings will be successful."

Yorke also points out that the old-line writers don't want to talk about singles. They seem to be more interested in getting album coverage, and therefore have left the pop music field wide open for the young writer-singers. A prime example of this new breed is Paul Anka, who recently signed with Victor after a hitch with ABC-Paramount. Yorke feels that although Anka has directed his material for the young market the past couple of years, it served as a good training ground and "he'll be able to make the transition to the adult market."

In addition to Anka, others who are playing a multi-faceted role in the new music business are: Neil Sedaka, John Loudermilk, Jimmy Dean, Barry Mann, Al Kasher, Barry Richards, Gaynel Hodge, H. B. Barnum, Jimmy Elledge and The Tokens.

Yorke further says, "We're not selling music in a conventional sense. Music in the old days was written by craftsmen. Music is more of a feeling now than an art."

Pair Set Up L.I. Firm To Make Phonographs

A new company, Harben Electronics, has been launched for the manufacture of phonographs. Firm was founded by Harold Dittenhoefer and Ben Goldner.

Dittenhoefer, president of Harben, has been associated with Olympic Radio & Television, Columbia Records, and most recently as general manager of the contract division of Symphonic Electronics. Goldner, veepee, is in charge of all manufacturing operations. He had been affiliated with such firms as Tele-King, Capehart and Bulova.

Initial production is scheduled for early April. Company will be located in Port Washington, N.Y.

ASSOCIATED BOOKING CORPORATION BOOKS NEW YORK SOLIDLY

(ALPHABETICAL LISTING)

Karen ANDERS and Peggy HADLEY	Bon Soir
PEARL BAILEY	Waldorf-Astoria Hotel
TOMMY BOLTON	Living Room
DAVE BRUBECK Quartet	(Feb. 21) Town Hall
Jackie CAIN and Roy KRAL	Village Vanguard
CAROL COLLINS	Living Room
BILLY DANIELS	Basin Street East
DAVY and the WILD ONES	Metropole Cafe
EMERY DEUTSCH Orch	Waldorf-Astoria Hotel
The FLAMINGOS	(Feb. 9) Apollo Theatre
PAGE FOUR	Copa Lounge
FOR PEOPLE ONLY Revue	(Feb. 27) Pierre Hotel
DIZZY GILLESPIE Quintet	Village Gate
DIZZY GILLESPIE Quintet	(Feb. 19) Metropole Cafe
J. GRIFFIN-E. DAVIS Quintet	Birdland
T. C. JONES	(Feb. 14) Room At The Bottom
KEAN and PARKER	Bon Soir
GENE KRUPA Quartet	Metropole Cafe
MEADE LUX LEWIS Trio	(Feb. 12) Embers
HERBIE MANN Jazz Group	Jazz Gallery
HERBIE MANN Jazz Group	(Feb. 23) Baby Grand
JIMMY McFARTLAND Sextet	(Feb. 19) Metropole Cafe
MELLOLARKS	Latin Quarter
DICK MORGAN Trio	Embers
GERRY MULLIGAN Quartet	(Feb. 13) Village Vanguard
The ORCHIDS	Round table
The RUNABOUTS	Camelot
SATAN and the ANGELS	Pillow Talk
CHARLIE SHAVERS Quartet	Metropole Cafe
CHARLIE SHAVERS Quartet	(Feb. 26) Embers
MILT SHAW Orch	Waldorf-Astoria Hotel
BILLY TAYLOR Trio	Hickory House
TINY TOPSY	(Feb. 23) Apollo Theatre
JACKIE VERNON	Blue Angel

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Growing Interest in Good Music Helps Expand Tour of Boston Pops Orch

"There is a greater interest in good music in America." That's the opinion of Arthur Fiedler who, with his 41-piece Boston Pops Touring Orchestra, began the group's seventh touring season yesterday (Tues.) in Kingston, N.Y. Fiedler feels that there is a growing interest in concerts all over the U.S. and his nine-week tour will hit 18 of its states plus Washington, D.C.

The Pops will play 59 concerts in 58 cities in 63 days. During the course of the trip, the group will cover some 10,000 miles. Attesting to the growth of interest in concerts, Fiedler points out the Pops is playing in quite a few places it has never performed in before. He further notes that there seems to be the biggest growth rate of concert interest in Texas, where the orch will visit 11 cities.

This year's Pops tour will feature something special in that the group will introduce a new composition by Soviet composer Dimitri Kabalevsky to 36 of the cities it will play. It is his "Second Piano Concerto" and Fiedler conducted its U.S. bow earlier in the year.

The Boston Pops Touring Orch is not the same as the group that plays in Boston. It is a completely different group. Fiedler points out, composed of musicians from all over the country. Fiedler has been conducting the Pops since 1930 and has led its seven tours as well. This current road edition ends April 9 in Staten Island. He points out that the tour could have been longer, owing to the interest, and bookings for it, which are handled by Columbia Artists Management, were readily available.

The Pops, which is represented on wax via RCA Victor Red Seal, has a repertoire of 15 symphonies, 18 rhapsodies, opera selections, 48 special selections, 51 waltzes, 51 musical comedies, 92 piano concerti, 106 overtures and preludes, 110 marches, 115 suites, 694 miscellaneous selections and 836 "encores." It has a discography of 35 albums on Victor which have sold over 2,300,000 platters. Also to the group's credit are over 8,000,000 singles sold.

Fiedler feels that good music and the public's interest in it is on the rise. "Young people have been exposed to children's concerts," he said, "and in most com-

munities there is a good music station." He also feels that the advent of stereo and the record business in general have helped to create a renewed interest in concert-type music and adds that tv is progressing effectively in this direction as well. In the latter area, Fiedler sees more of this kind of music headed for video as the medium grows.

At a time when so much is being said about the poor quality and taste of writers, producers and the public, Fiedler points to his schedule to say "that feeling for this music is 'on the rise' and, he believes, will continue to develop favorably."

Soviet's Richter, On Deutsche Wax

Vienna, Feb. 6.

Sviatoslav Richter, the Soviet pianist, is due here for a recording session with the Vienna Orchestra and Herbert von Karajan, to be distributed by Deutsche Grammophon. It will be the first platter permitted the West German recording company of any Soviet artists since the setting up of the Berlin wall.

DDG, up to that time, had recording contracts with virtually all the major Soviet top musicians (contracts which still are in force, legally, though the Russians have "postponed" them). No Russians are permitted into West Germany for the time being.

British Record Retailers Assn. Stages Annual Meet

London, Feb. 6.

Record Retailers' Assn. is instituting an annual conference which will open Feb. 25. Confab will be a two-day affair with guest speakers from major and independent diskeries. First guests will be Pye toper Roger Threlfall, Frank Friday, economic adviser to EMI (Electric and Musical Industries), and Norman Lonsdale, World Record Club chief.

The association also plans to present annual National Record Awards in categories such as Best Vocal Disk, Best Dance Disk and Best Orchestra Disk.

"Tater Twist"

The Twist has become edible. Seabrook Farms Co., frozen food firm, has come out with a "Tater Twist."

The package will be promoted via a seven-inch compact record as a 50c self-liquidator. The premium album is being promoted as a \$1.69 value and can be obtained for 50c only with a label from a package of the "Tater Twist," frozen french fried potatoes. The promotion was developed by Gordon Stringer, vicepres in charge of special sales for Synthetic Plastics.

SEVENTH ARMY SYMPH OUT OF BUSINESS

Stuttgart, Feb. 6.

The Seventh Army Symphony, which had played for cities all over Europe, has just been put out of business.

In the eyes of symphony orchestra performers who were drafted into the U.S. Army, it was the one solution to spend the years profitably fiddling away at the cello instead of scrubbing pots and pans or pulling duty on a lonely outpost.

In the eyes of the other soldiers, it was a chance for a few lucky (and talented) GIs to goof off, spending their time on tours and as especially invited guests of European centres, instead of making like rough and tough American soldiers.

In the eyes of the local communities, it was one of the most talented and outstanding orchestras ever to perform for the local population, and thus heighten the prestige of the American military abroad.

But in the eyes of the budget-minded military officials, it was just a little bit of frosting that was no longer needed on the plain military cake.

The orchestra, which was organized in 1952, was down to only about half of its authorized strength of 91 men at the moment of disbandment, and the military plans to reassign the highly qualified musicians to Army bands or wherever their talents are needed.

Arlene Cunningham's Post

Arlene Cunningham has been named to head the concert division of the Harold Leventhal management office. In this capacity she will be responsible for coordination and promotion of Leventhal's concert schedule.

Miss Cunningham has been associated with Leventhal for the past two and a half years.

On the Upbeat

New York

Eddie White's Yamaha Music has picked up "Peppermint Twist" and "The Twist" for exploitation in Japan. . . . Mel Torme into Chicago's Living Room Feb. 12-25. . . . Anita Bryant, Columbia diskier, will headline the San Antonio Livestock Exposition Feb. 9-18. . . . Trumpeter Henry (Red) Allen and his quartet, and pianist Teddy Brannon opened at the Embers Monday (5). . . . Billy Daniels in for the new show at Basin Street East which starts tomorrow (Thurs.).

Gene Pitney, currently out on Muscor with "Town Without Pity," starts his first tour of Europe this week. . . . Second City at Square East in Greenwich Village has started a series of Sunday afternoon concerts. . . . Clara Ward's Gospel Singers begin a two-weeker at Birdland tomorrow (Thurs.). . . . Singer Madeline Kern currently at Detroit's Caucus Room. . . . Donna Lynn, 11-year old singer, will do a dinner show only performance at Atlantic City's 500 Club Feb. 17.

Singer Jill Allen began a three-weeker at Washington's Statler-Hilton Monday (5) and is set for the Crown Room, Indianapolis, March 8-17. . . . Johnny Cash does a recording date for Columbia in Nashville Feb. 9 and is set for an appearance on the "Grand Old Opry" the following day. . . . Jerry Vale, Columbia diskier, has been held over at the Sands, Las Vegas, until Feb. 27.

Terry Randazzo at the Thunderbird, Las Vegas, through Feb. 13, then to South America on Feb. 24, returning in March. . . . Atco Records is releasing Acker Bilk's "Stranger on the Shore" single which is high on British charts in the U.S. The tune, under a different title, has been available here in an Atco album called "Sentimental Journey." . . . Dawn Hampton and the Norene Tate Trio at the Blackhawk Club, new Greenwich Village niter,.

Hollywood

Vic Dana's hit single, "Little Al-Tar Boy," on Dolton, has been acquired by Sam Katzman for his upcoming Columbia pic, "Don't Knock the Twist." It'll be made into a twister. . . . Julie London skedded a "live" recording date at Palm Springs' Chi Chi when she opens Feb. 26, for Liberty. . . . Nat King Cole will do an album for Capitol while in Mexico City for his niter stand March 3. . . . Libby Holden, now residing in Las Vegas, is doing special material for acts booked into desert spa. Her next is a Don Cornell ditty, "What Ever Happened," followed by a Buddy Greco tune, "Lonely Woman."

Capitol pacted new vocal group, "The Catch Club," which warbles oldie English ditties. They cut album at Ashgrove Wed. (31). . . . Eartha Kitt waxed her latest MGM album, "A Lady Sings," and they'll take "Whatever Lola Wants" from it as single. . . . Elmer Bernstein pacted by Choreo Records; Fred Astaire label, for an album of original music. Choreo also will release soundtrack of Bernstein's music from "Walk on the Wild Side." . . . Venice Records will release an old (two years) Bobby Rydell disk that's NOT a twist disk. It's "Happy-Happy" b/w "Fatty-Fatty." Venice holds the master. . . . Rusty Draper's son, John, cut his first wax this week—for Mercury Records, daddy's label, too. . . . Molly Bee linked to recording pact by Liberty Records. She'll cut first album for new label in Nashville.

Philadelphia

Advance bookings for the Red Hill Inn include the Gerry Mulligan combo, March 2-4; Mel Torme, the Jimmy Wisner Trio, March 16-18; also March 23-25: Maynard Ferguson Orchestra, March 30-April 1. . . . Set for the Showboat are Horace Silver, Feb. 5-10; Aretha Franklin, Feb. 12-27; Oscar Brown Jr., Feb. 19-24; John Coltrane, Feb. 26-March 3. . . . Bill Haley & His Comets into the Lemon Twist, Hallandale, Fla., March 23 for a three-week stand. . . . Len E. King current at Pep's. . . . Jodi Sands works Andy's Log Cabin, Feb. 5-11. . . . Lu Lu Temple bringing Fred Warling and his "Let Freedom Ring" stanza into the

Academy of Music Feb. 27. Drexelbrook continuing its name band policy with Duke Ellington set for Feb. 19; Sammy Kaye, March 12; and Gus Lombardo, April 16. . . . Ailing Johnny Mathis, who canceled his date at the Latin Casino (Donald O'Connor replacing him), will be out of action longer than first expected—five months.

Al Alberts, who quit the Four Aces because the group traveled too much, is off this month for 13 weeks in Japan. . . . Working the Showboat are Horace Silver; Aretha Franklin, Feb. 12-17; Oscar Brown Jr., Feb. 19-24; John Coltrane, Feb. 26-March 3. . . . The Metronomes waxed their first session in New York, for Riverside. . . . Duke Ellington at the Red Hill Inn, Feb. 9-11; Jackie Kahane, Roy Krol, Feb. 16-18.

Fabian off to France to do re-takes for "The Longest Day." Vocalist also slated for a Brazilian trip, with his So. Philly group.

San Francisco

Nat King Cole follows Louis Armstrong into Fairmont's Venetian Room Thursday (8). . . . Earl Grant moved into New Fack's, with Frances Faye set to follow him. . . . Chris Connor opened at the Blackhawk and club's schedule through July 1 is: Art Blakey & Jazz Messengers, Feb. 20; Carmen McKee, March 6; George Shearing, March 20; Oscar Peterson, April 10; MJQ, May 8; Dizzy Gillespie, May 22; Miles Davis, June 12. . . . "Philly" Joe Jones' Quintet opened at the Jazz Workshop, will be followed by Lee McCann Feb. 20 and Sonny Rollins March 6. . . . Maya Angelou departed Frisco for her new husband and new home—in Cairo.

Kansas City

Four Aces will be making their first nightclub stand here when they open a fortnight at Eddys' Feb. 16. . . . They follow Rusty Draper, who hies to Omaha and his usual route with a couple of weeks at the Colony Club, opening Feb. 22. Draper has a natural for K.C. in "I'm Tongue Tied Over You," an original by postal worker Ralph Goodrich Jr., who connected the song with Draper on the latter's stand here just a year ago. Mercury has backed it with "When I've Learned Enough To Really Live." . . . Billy Falbo heads for Florida and roles set for him in pair of indie films involving his "Lucky Pierre" character. His "Adventures of Lucky Pierre" is now in release.

The HIT! OF THE WEEK

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Inside Stuff—Music

Music and recording industry personalities and executives have been lined up as guest lecturers for a U. of California Extension Division class conducted by Walter E. Hurst, author and attorney for various music publishing interests.

Among those skedded to participate in the course, titled, "The Music Industry — Its Structure and Economy," are: Rene J. Hall, prexy, Rene Hall Enterprises; John Tranchitella, prexy, Local 47, AFM; Herbert Gottlieb, ASCAP rep; Willie Bryant, bandleader; Robert M. Purcell, prexy, Crowell-Collier Broadcasting Corp.; Richard Kirk, asst. vicepres, BMI; Bob McCluskey, West Coast Music Sales; Sam Cooke, RCA Victor artist; James W. Alexander, prexy, KAGS Music; Charles Nilsson, business management; Rod Pierce, prexy, Rendezvous Records, and Jack Hampton, musician's agent and booker.

Other personalities are also being lined up.

Those Administration-backed "reforms" in the U.S. copyright laws, last revised in 1909, are eliciting plenty of what-for. Publishing sector, for one, is apprehensive over proposals that would put Government publications under statute protection. An even more pointed proposal affecting the arts—and sponsored by Labor Secretary Arthur Goldberg—would place under Federal copyright all music now, or hereafter, public domain.

Proposals have spawned an accelerating stream of editorial resentment, some critics aiming "respectful" fire at a collection of Prez Kennedy's public statements privately published under the title "To Turn the Tide," wherein all rights are reserved to JFK. That's a precedent that has the publishers burning.

Folk singing has become "a fast-back" business. In the opinion of Minneapolis Morning Tribune columnist George Grim. That's what he called it in his column.

"To make it attractive to teenagers who must have a beat that clobbers them, the folk singing that seems most financially successful is a calculated, acquired gimmick," wrote Grim. "Its practitioners come from the Los Angeles hill, the Moshulu Parkway, the State street byways and the William Morris Agency and Music Corp. of America innocent backwaters."

Henry Mancini, who is currently scoring for RCA Victor in the LP field with "Breakfast at Tiffany's" and in the singles market with a tune from the pic, "Moon River," has wrapped up two more pic scoring assignments. He'll do Columbia's "Experiment in Terror," due for April release and Paramount's "Hatar," scheduled for a premiere in June.

A "Tribute to George Gershwin" will be presented at New York's Carnegie Hall March 18. The concert will be for the benefit of the City of Hope Pilot Medical Center in Durango, Cal. Nicholas D. Biddle is chairmanning the event.

THE NEW MUSICAL HIT "THE GAY LIFE"

ALBUMS

ORIGINAL CAST

INSTRUMENTAL—NELSON RIDDLE

DANCE—INSTRUMENTAL—BILLY MAY

SINGLES

MAGIC MOMENT

—NAT KING COLE #4672

SOMETHING YOU NEVER HAD BEFORE

—VIC DANONE #4645

OH, MEIN LIEBCHEN

COME A-WANDERING WITH ME

—NELSON RIDDLE

OH, MEIN LIEBCHEN

—ROSE & STEVENSON #4655

WHY GO ANYWHERE AT ALL?

—PAT SUZUKI #4653

WHO CAN'T YOU CAME!

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all released by CAPITOL RECORDS

MUSIC PUBLISHERS HOLDING CORPORATION

HOW LOW IS LOW

b/w Little Dear,

Little Darling

by

JAMIE COE

#10256

PLAYBOY CLUBS HIT JACKPOT

The Flying Wallendas

The human bravery and moral courage of circus performers has been celebrated in a great deal of literature, but the Flying Wallendas have again improved on fiction. The tragedy which killed two members and hospitalized the remaining five in a seven-man pyramid on the high wire in Detroit last Tuesday (30) was followed the next night by the return to the high wire of three other Wallendas!

This kind of behavior strains ordinary vocabulary. Imagine the emotions of Herman Wallenda, 60, and his son Gunther, 34, teaming impromptu with Gene Mendez, 29, a former member of the troupe who had flown to Detroit from New York on summons after the tragedy! Small wonder the crowd at the Shrine Circus bestowed an ovation upon the act at its conclusion: This sort of cool nerve and fortitude is enough to make people suddenly proud of the human race that can rise to such physical and moral heights.

In expressing its own tribute to the aerialists who died and to the living colleagues who carry on, VARIETY cannot refrain from drawing a moral between the Wallendas, splendid exemplars of a fine tradition, and some of the self-pitying, self-indulging, contract-jumping, performance-skipping performers and musicians who have made such a bad impression upon the public, managers and show business generally during the last season. "The show must go on" is an old saw to many in the business today, but the tradition as typified by the Wallendas is a goal that others shoot for, not at.

Harris Group Rejects GAC Bid For 'Ice Capades', RKO-Gen. Still Dickers

Pittsburgh, Feb. 6.

Deal for sale of "Ice Capades" to Herbert Siegel, board chairman of General Artists Corp. and Philadelphia industrialist, has collapsed and no further offers for the property will be considered at this time, according to John H. Harris, prexy of the touring ice attraction. It was indicated that the price was right but the principals failed to come to terms in other areas of negotiation. On source stated that GAC changed several conditions after its bid was submitted.

Asking price is said to be "well over \$6,000,000," and three other bidders are interested in buying "Ice Capades" which grosses around \$8,000,000 a year. Among them is John Poor, v.p. of RKO-General, who has requested a meeting with Harris with a view to negotiating for the property.

The other bidders were the Kayser-Roth Co., lingerie and bathing suit manufacturers, which merely asked what price would be considered, and another potential buyer whose name was not released.

Harris said last week that we're in no hurry to sell but "if a real hot deal comes along we'll talk."

"Ice Capades" is now in its 22d year under the Harris management and is controlled by Harris and 12 other stockholders (including their wives). All offers for the purchase of the ice show contained the same provision, that Harris must remain as operating head of the company.

K.C.'s Muehlebach Hotel Sold but the Entertainment Policy Won't Be Changed

Kansas City, Feb. 6.

No change in operation or entertainment policies will be made at the Hotel Muehlebach following disclosure here that it has new owners. Joseph I. Lubin, New York financier and investor, bought the hotel from the Trianon Hotel Co., of which Barney Allis was president.

Allis continues as head of the operation, and the new owners said they contemplate continuing the policies which have made the hotel a top hostelry. No actual purchase price was mentioned, although \$12,000,000 is said to be involved in the sale of the hotel and adjacent real estate.

Entertainment-wise, the Muehlebach currently offers dinner-dancing to a trio in its street-level Cafe Picardy and a pianist in its Le Bistro, adjacent bar. The Terrace Grill, which played name bands and acts for years, has been closed for past couple of seasons.

No Cell-ibration

Chicago, Feb. 6.

A burglar was caught last week as he stepped out of the Pigalle cocktail lounge. The burglar alarm was clanging noisily, as it had been for the 10 minutes that the thief had been ransacking the lounge. When questioned by police, he merely returned a blank stare until they noticed he was wearing a hearing aid.

The battery in the aid was dead, so the police took him to a nearby drug store and got a new one. Said the burglar: "I wondered why everything was so quiet in the lounge."

Jamaica Studies Legal Gambling As Tourist Lure

The gambling urge is hitting Jamaica, B.W.I. Belief among hotelmen there is that casinos will perk up business and make the island a formidable competitor of Puerto Rico, which now has the bulk of the Caribbean tourist trade.

There has been agitation in the island to legalize casinos so that hotels will be able to lure more traffic and get a greater slice of the tourist dollar. Legislators are aware of the drive. While some gambling is done in Jamaica, it doesn't have sufficient legal

(Continued on page 62)

WM'S TWIST PACKAGE
William Morris Agency is putting out its first Twist package for a turn around the niteries. DeeJay Clay Cole, formerly on WNTA-TV, will head the unit.

Already set are The Capris and the Rondettes. Another act is still to be signed.

Acts: Read The 'Escape'

Madrid, Jan. 30.

Spain's night club and cabaret talent have been urged to be on the lookout for a small-type contract clause that reads: "If the contracting company is not satisfied with the artist's performance, the contract can be automatically annulled." More and more frequently, Spanish entertainers circuiting in the Far East, Near East and several European countries say they have been victimized by this

\$4,571,360 GROSS TAKE FOR 1961

By MORRY ROTH

Chicago, Feb. 6.
Playboy Clubs International has totaled its figures for 1961, and despite the fact that it is privately owned and therefore not legally obliged to do so, has revealed the results of the audit to VARIETY. A peek at the books reveals why the three-club chain is eschewing the usual money modesty that ordinarily accompanies niteries' publicity-seeking in other areas.

Gross take for the Playboy Clubs for 1961 was \$4,571,360, with a gross profit of \$1,575,239 before taxes. This includes all key sales (at \$25 and \$50 per), gross sales in the wholly-owned Chicago and Miami (opened May, '61) clubs, and 10% of the gross of the franchised New Orleans (Oct., '61) operation.

Some 10 new clubs are a-building and slated for opening within the next twelvemonth, either wholly-owned, franchised or with co-investors. They are in New York, Los Angeles, Washington, D.C., Dallas, St. Louis, San Francisco, Detroit, Pittsburgh, Baltimore and Boston.

Worth noting is that of the total 1961 gross, \$2,257,243 was in key sales, including \$397,706 for New York, where the club is not expected to be open until late fall of this year. Liquor sales accounted for \$1,622,103 of the total, food for \$284,610, and the rest from cover charges, concessions, gift sales and other minor income sources.

Playboy Clubs prexy Hugh Hefner and veepee Victor Lowmes 3d express particular pleasure with

(Continued on page 65)

France's Maiden Voyage Festivities Using Lotsa Acts

Festivities in connection with the maiden voyage of the S. S. France, the new \$80,000,000 French liner due in New York on its maiden westbound voyage tomorrow (Thurs.), will mean a sizeable wad for show bizzers and allied fields. Major item will be a floorshow in the ship's grand ballroom for 1,500 guests on Friday evening.

In addition, there will be a cocktail party on Saturday for 1,500 guests, and an overnight sail for 1,700 starting Sunday. (1) For special guests, travel agents and others. The ship returns the following day and shoves off on its maiden eastbound voyage Feb. 13. The short trip for the travel agents will have a show headed by Alan King, with Bud & Cece Robinson, Gwen Bari and Len Berge, and others. James J. Grady is the booker for the line.

The pier where the France will dock will see unusual activity during the week. The Incares lines will henceforth use that facility for the M.S. Victoria cruises, one of which will depart Feb. 10. The Bremen sails from the same pier on Feb. 12 and the France leaves the following day. Grady, incidentally, books the talent on all these vessels.

clause which is used as an instrument of pressure to force acceptance of lower than minimum salaries. Italy was singled out as a country where conditions couldn't be better on paper but where this particular clause is also invoked to deny stipulated terms. Similar situation exists in Spain, according to cabaret sources. Labor tribunals in Madrid and Barcelona have a half-dozen cases calendared for coming weeks growing out of disputes created by the "cancelling out" clause.

AGVA Toppers Toss Out Ernie Fast, Cavanaugh Replaces Him in Chi Post

Checkroom's \$6,702 Biz

Chicago, Feb. 6.

A gross of \$6,702 would represent a good day's total for many niteries. For the Chicago Playboy Club, it's what they took in in the checkroom during the month of November, 1961.

In the same month, the men's room concession earned \$2,295 (on a 50% basis), and the club sold \$3,241 worth of cigarettes and cigars.

Exclusive In Syracuse Gives 'Ice Follies' 130G

Syracuse, Feb. 6.

An ice show having an exclusive in this city stands a chance of hitting important chips. This was proven last week with the \$130,000 gross here for a six-day stand of "Ice Follies" which ended Saturday (27). Last year, "Follies" grossed \$85,000 for seven days but there were two ice layouts in the town during the year.

Because of the downbeat in takes in both Syracuse and Rochester the territory was split, with Syracuse going to "Follies" for this year and Rochester going to "Ice Capades." Next year, they'll alternate the cities.

Ice route planners long ago eliminated three stops in the same cities, but permitted some towns to have two shows. However, recent events indicate that they'll try to make all but the largest cities a one-show town.

There are currently four shows on U.S. tour. In addition to "Follies" and "Capades," there is "Holiday on Ice" and the International company of "Ice Capades."

Permits Denial Folds Atlanta P'mint Lounge

Atlanta, Feb. 6.

One of Atlanta's newest night spots, Peppermint Lounge, where the new dance craze has been running rampant in what has been known as Twist Room, was denied permits Friday (2) by Aldermanic Board's Police Committee for consumption of wine and beer and for dancing on its premises.

This, in effect, shuts up the place.

Police Capt. E. O. Mullen, chief investigator for the committee, said the club (formerly Escoe's Restaurant and later a private club) has been operating pending a decision on its application for permits.

Alderman G. Everett Millican, in whose ward the club is located, explained why he had turned thumbs down on spot's petitions: "The police committee has turned down lots of permits. This is a question where people want to operate a public place whereas it has been a private club there. They want to get a wine-pouring permit and have public dancing."

Ernie Fast, midwest regional director of the American Guild of Variety Artists, was fired from his post Monday (5) for "insubordination." Jackie Bright, national administrative secretary of the union, and Harold Berg, AGVA counsel, entered the midwest office, declared that Fast was out, dismissed his secretary, and installed Marty Cavanaugh as replacement for Fast. Cavanaugh, the husband of Cleveland national board member Linda Compton, had previously been in AGVA's employ, but had been dismissed.

Fast, who had been ailing, and recently had some surgery, had gone to Miami Beach to recuperate, and was still there at the time of the ouster. He had been under fire of late from several sources. At the last national board meeting, he had been denounced by Bright for asking for an increase which would bring him up to parity financially with the other two regional directors, and asking for permission to spend some of his time in a warmer climate so that he could get over an ailment. He was denounced from the floor by Bright. His trip to Miami Beach is ostensibly the reason for his dismissal.

Fast had also been subpoenaed by the McClellan Senate Subcommittee on Permanent Investigations, which is looking into a possible relationship between AGVA and underworld operations of niteries.

During the Washington convention of the union in June of 1958, Fast reported that his room had been broken into and documents had been stolen. He claimed these papers were important because of possible disclosures he would have to make should his job be in jeopardy. Since that time, he has been on the downgrade politically within the union.

Fast had previously been named second in command to Bright and had been looked upon as his successor, but his star waned considerably since the Washington confab.

Bright and Berg, while in the CHI office, changed all the looks before installing Cavanaugh. Chicago and the surrounding area is considered a hotbed of B-girl and striptease activity, a facet of the union's membership in which the McClellan committee is vitally interested.

Monday's action by Bright and Berg will be further discussed at the upcoming meeting of the national board slated for New York for Feb. 19. It's likely to be included as part of Bright's report and will be touched upon by Berg in his report.

Legal Tilt Over Old Pact Fails to Halt Kirby Stone Four's Winnipeg Stand

Winnipeg, Feb. 6.

The Kirby Stone Four closed an eight-day stand Sat. (3) at the Town 'N' Country here despite a legal move to prevent their appearance through seizure of their instruments. The afternoon the group was scheduled to open, club owner Aubrey Galpern was served with a garnishing order signed by Don Carlos Mazzone.

The order followed an abortive attempt by sheriff's officers to seize a set of musical instruments, which turned out to be the property of the club, and therefore not subject to seizure for an alleged debt incurred by the foursome.

Difficultly arose several years ago when the group failed to appear in the city for Mazzone, who was then operating the now defunct Rancho Don Carlos.

Mazzone claimed that a contract was entered into on January 19, 1959 whereby the Kirby Stone Four would appear in Winnipeg, Saskatoon and The Pas. The fee was set at \$4,250. Mazzone also charged that the group's failure to appear resulted in a personal loss of \$2,876.

Hotel Plaza, N.Y., Steps Up New Act Quest to Build Roster for Future

The drive to bring in new talent at the Persian Room of the Plaza Hotel, N.Y., has become intensive. Neal Lang, the hotel's managing director, started the 1961-62 program with newcomers including two from Britain.

Shirley Bassey started the season in September, and Shani Wallace, also from England, is due March 28. Latter did the lead in the British version of "I'm a La Douce." Ford & Hines follow current Johnny Desmond.

Next season, Lang has set Katelyna Ranieri to open. She'll be followed by comedienne Carol Burnett. Robert Goulet, "Camelot" lead, is due after her. He'll be followed by a return of Shirley Bassey.

Lang takes the viewpoint that he's building a roster for the future as well as creating interest in current bookings with his quest for performers new to the posh environs. He's also taking acts that he has found to be personally enjoyable. "If you want to find new people, you might as well have fun with it." What's more, they have done fairly well at the box-office, says Lang.

The managing director cited the case of ex-New York policeman

Saverio Saridis, who did a five-week engagement at the Persian Room which ended Jan. 23. On the basis of comparative figures, says Lang, Saridis pulled \$1,100 in covers on his final Saturday night along with \$4,000 in food and liquor charges, which is excellent in comparison to the business done with many of the recognized names.

However, Lang points out, he'll be a more valuable property the next time around inasmuch as his records as well as a Warner Bros. picture will have been in circulation. Saridis, incidentally, pounded a beat in front of the Plaza before Lang signed him for the Persian Room.

The new slogan for a Plaza booking now seems to be "previous cafe experience not necessary." Lang is trying to veer away from staples, but at the same time is attempting to acquire high calibre talent to maintain the hotel's international reputation. For years, the inn had a run of French acts.

Lang is now concentrating on British names as a means of keeping a tie with the Hotel Corp. of America's London outlet, the Carlton Arms. HCA operates the Plaza on a longterm deal. With a London hotel and a set of names w.k. in Britain working for him, Lang is bound to cash in with increased British clientele for the Plaza.

Joe Campo Ex-AGVA V.P. Joins Teamsters Union

Philadelphia, Feb. 6. Joe Campo, a former v.p. of the American Guild of Variety Artists, has joined the Teamsters Union here as a fulltime employee. A parttime performer, he had been a fulltime employee of the Seafarer's Union in Philadelphia prior to switching to the Teamsters. He'll work in the union's welfare dept.

Campo is still a member of the AGVA national board, which is set to convene Feb. 19 at the Barbizon Plaza Hotel, N.Y. He has been active in AGVA affairs for years, and had been a veepee in the union for about a decade. He was defeated in last year's election.

Ann Corio As Prod. for 'This Was Burlesque'

Ann Corio, one of the top headliners of the Minsky era, is turning producer. She'll do "This Was Burlesque" which will start a run March 1 at the Casino Theatre East, N.Y. She'll begin casting for chorus and showgirls as well as tassel tossers and couch dancers on Monday (12). The Casino Theatre East, incidentally, is the former Phoenix Theatre, the home for classical and experimental shows until recently.

Miss Corio feels that such elements as slapstick and low comedy have too long been missing, since the late N.Y. Mayor Fiorello H. La Guardia closed down the burlesqueries. She was a frequent headliner then and later made her way to legit. She doesn't anticipate any difficulties with the N.Y. License Dept., which at one time had a ban on any show with burlesque on the marquee.

Partnered with Miss Corio in the venture are Mike Ianucci, Milt Warner and Joe Burnstyn. Performers already signed include Steve Mills, Connie Ryan, Harry Clexx and Max Dennison.

Latin Quarter, N.Y., Sets Marilyn Maxwell Feb. 21

The Latin Quarter, N.Y., lineup of names has been augmented with the booking of Marilyn Maxwell starting Feb. 21. It's her first N.Y. nitery appearance. Jay Jayson will be on the bill with her.

The spot previously booked Liberate for a stand starting March 14; Rip Taylor and Rudy Cardenas, April 11, and Davis & Reese, May 9.

Laura Bowman's Biog

Le Rol Antoine, a Haitian-born concert singer, has written the life-story of Laura Bowman. It is called "Achievement." Pageant Press, N.Y. (\$5), and gives a candid bio of her career in vaude, radio and pictures. She was born of mixed parentage in the slums of Cincinnati and first sang in church choirs where a talent scout of Williams and Walker spotted her. From the gaslight era of show business, which freed her of a loveless marriage, she teamed up and married Pete Hampton.

Together they became among the top of colored performers and their act won the great popularity in America and Europe, even as far east as Moscow. The act broke up when Pete died after the First World War.

This is a simple and unaffected story and not without humor. She was rehearsing for a part in a play. She was a bagpiper sending her daughter through college. She had to swear. She told the director she wouldn't. He threw up his hands and said, "And this is what Lincoln died for." That so incensed her she swore a blue streak. "Give her her cue," shouted the director.

She was a charter member of the Negro Actors Guild. She has nice things to say about W. C. Handy, Noble Sissie, Clarence Muse, Charles Gilpin and other Negro performers. But she credits Pete Bowman most of all.

CNE's '61 Surplus Rises to \$450,459; CCE's Take Soars to Trim \$438,700

Indpls. Ct. Dismisses Dope Charges Vs. Ray Charles

Indianapolis, Feb. 6. Ray Charles, jazz singer-pianist, was cleared last week by Municipal Court Judge Ernie S. Burke on charges of violating narcotics laws. He had been arrested in his room at the Sheraton-Lincoln Hotel last Nov. 14 by police, who reported they found a quantity of narcotics in the room. They testified that Charles admitted purchasing the drugs and said he had been an addict since early years.

Judge Burke ruled that the search of the room and arrest violated Charles' constitutional rights. He said he felt "the search justified the arrest, and the arrest justified the search," but since Charles had been arrested without a search warrant, he "had no alternative but to sustain the motion" to suppress the evidence.

Charles appeared in court but did not testify during the proceedings, which took less than five minutes.

Prima Fires Nica Ventura, His 'Singing Discovery,' In Dispute with Her Advisers

Las Vegas, Feb. 6. Louis Prima, star of the show at Wilbur Clark's Desert Inn, Sunday (4), fired his "singing discovery" Nica Ventura who may have eventually replaced his recent partner-wife Keely Smith.

Prima told VARIETY that he had to remove the 24-year-old Nica Ventura from his show because of interference from her advisers. He refused to mention names of the mentors.

"Her advisers had different ideas from mine about how they wanted the inexperienced Miss Ventura presented in my show," Prima said. "They also objected to my long range plans for her. She is a great potential talent but must be developed slower than what her advisers believed. If they would have agreed to the plan I had she could have been one of our greatest singing stars."

Prima added that he had no binding contract with Miss Ventura, and planned no replacement for her. "However," he said, "if a girl comes along with top talent whom we think will fit into the organization we will give her a chance—but we're not auditioning."

Prima, whose current show features Sam Butera & The Witnesses, with dancer-choreographer Dick Humphreys, said his act is booked until April, 1963. It opened at the Desert Inn Jan. 9 and closes Feb. 19.

Paul Price Quits Vegas Sun For Ad-Pub Post

Las Vegas, Feb. 6. Paul Price, columnist and show reviewer for the Las Vegas Sun, has resigned to take an advertising and promotion post with H. Werner-Buck's Show Business Enterprises in Los Angeles. His first assignment is with the boat show at the Pan-Pacific Auditorium.

Price, who has been with the Sun for the past two years, will serve as exec assistant to Buck, who promotes various shows, including the Travel Trailer, the Mobile Home Show, the Sportsman's show and the national championship rodeo.

Karate Fighting Vogue

Honolulu, Feb. 6. Japanese features pertaining to the defensive art of karate, are emerging as major drawing cards here, with teenagers keeping box-offices busy here.

A privately-sponsored double bill ("Karate Sanshiro" and "Victory of the Century") drew capacity houses over seven nights in a high school auditorium.

Karate is a more grim and oft-times fatal sport, much rougher than jiu-jitsu.

Toronto, Feb. 6. With a \$450,459 surplus, an increase of \$13,531 over previous year, Hiram McCallum, general manager of the Canadian National Exhibition here, reported to City Council that \$952,904 was collected from admissions. He also disclosed that concessions brought \$575,000, exhibitors paid \$509,000 for rental space and the grandstand show grossed \$461,500—a profit of \$28,708.

CNE will present an all-Canadian evening grandstand show this season, following last summer's b.o. success. McCallum pointed out that there will be no American headliner and the grandstand show will feature trans-Canada entertainment, with "lots of pageantry." K.B. Freyseng was reelected prexy for this summer, and said the CNE would end on Labor Day, with annual two-weeks' fair to run from Aug. 17-Sept. 3.

Record Grandstand Gross
Ottawa, Feb. 6.
Grandstand show at the last August Central Canada Exhibition (Continued on page 65)



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Bobby Rydell Scores In Hong Kong, Moves on To Tokyo's New Latin Qtr.

Hong Kong, Feb. 6. Bobby Rydell, first American name singer to appear here, played to full houses in two performances last week under the banner of Diamond Music Co., a new local promoter. He did such tunes as "Volare" and "That Old Black Magic" which evoked wild applause and whistles.

He was backed by the 15-piece local band of Vic Cristobal, conducted by his manager, Frankie Day. Rydell also tossed The Twist into his routine. Bill was rounded out by some Hong Kong talent.

Koshiji Follows Rydell

Tokyo, Feb. 6. Toho chain has done a turnabout and will not only permit Fubuki Koshiji (who usually headlines extravaganzas at the Takarazuka) to work in a nitery, but will have its name attached to the presentation when the singer follows Bobby Rydell in the New Latin Quarter for a four-day stint beginning Thursday (8).

Three years ago Japan's entertainment empires looked down on clubs and wouldn't consider them for top performers. But with a stepup in ranking, imported acts and with homegrown Izumi Yukimura having broken through the club barrier at NLQ last summer, outlook has changed.

MCA Agent Abbey Albert Quits to Become a Client

Abbey Albert has resigned from the MCA club date department to reenter his original field, band-leading. Albert will maestro at the new Forty Thieves Club, opening March 1 in Bermuda. Initial bill will have Mel Torme and the June Taylor Dancers.

Albert was an MCA client for 14 years before he tried agenting about three years ago. He now joins the MCA talent roster again.

Hawaii Tourist Industry To Fight Proposed Tax

Honolulu, Jan. 30. Tourist industry generally is expected to battle Gov. William Quinn's proposal that a visitor tax be instituted to help finance the Hawaii Visitors Bureau.

Quinn said he is studying a room tax, a special hotel tax and a "head tax," the latter levied on the arriving visitor. He noted that other resort areas are levying visitor taxes and suggested a "very modest tax" would yield at least \$500,000 a year.



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Paul M. Buux, Miami Beach Reporter

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Herb Kelly, Miami News

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George Bourke, Miami Herald

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Atlantic City May Spend \$100,000,000 To Lure Visitors Under Master Plan

Atlantic City, Jan. 30.

Three beachfront recreation centers feature a master plan providing for municipal expenditure of approximately \$29,000,000 over a period of 30 years for the "orderly growth and continued rebuilding" of Atlantic City.

The total amount to be spent, including federal and state participation funds, could be around \$100,000,000, according to Albert B. Johnson, chairman of the Atlantic City Planning Board.

The plan was presented to resort officials and businessmen last week by Murray M. Bisgaier, president of Community Housing & Planning Associates, of New York, whose firm has spent more than four years making a study of resort needs under a contract by the city. The plan could generate \$1,000,000,000 of new construction in private industry.

A theatre centre, which would again give the resort a legitimate house, and a sports centre which would make possible top athletic events, would be erected on both sides of beachfront Convention Hall. The third, a culture centre, would be located uptown on the boardwalk.

Even An Aquarium

Other recreation projects recommended include an aquarium and observation tower on city owned Garden Pier, a back bay sports lagoon, boardwalk windbreaks, tourist information centres, a Northside recreation centre for the resort's Negro residents, playgrounds and two "par 3" golf courses.

The plan proposes the city spend \$960,067 each year for its share of the 30-year program and breaks down the various projects into 10-year periods ending in 1980. It is designed to strengthen visitor attractions and give the city a more varied economic base.

Funds to meet the program would be available from present luxury tax collections, a 3% city wide tax aimed principally at the resort visitor, which annually brings approximately \$1,500,000 into the city's treasury. This money, since 1944, has been used for city improvements.

Mayor Joseph Altman said that the plan made no mention of air-conditioning Convention Hall and placed this project as a must on the city's program for the future. He said that it would cost in excess of \$2,000,000 to air-condition the main auditorium, which covers a block and is four stories high. The city, he pointed out, has spent \$4,000,000 in the past five years modernizing the 30-year old hall.

The resort is confronted with the problem of meeting competition from other cities having air-conditioned facilities for convention gatherings. Only the ballroom of the big hall is air-conditioned.

City Commissioners now must adopt or amend the plan, then decide when the projects shall be carried out.

GAC RESUMING OWN 1-NITER PROMOTIONS

General Artists Corp. will resume its own one-nighter and jazz concert promotions with the retention of Sid Bernstein in the one-nighter department. The agency previously was engaged in promotion during the tenure of Tim Gale, who resigned to return to promoting on his own as well as do personal management.

Bernstein, while partnered with John Drew, promoted the Newport Jazz Festival for one year as well as various Judy Garland concerts and stage shows at the Brooklyn Paramount and elsewhere. He'll report to Bob Weems at GAC, head of the music dept.

3 Atlantic City Niteries Reopen as Conventions Bring in 30,000 Visitors

Atlantic City, Feb. 6.

Three night spots, shuttered since the end of the season, have reopened while others braving it out through the off-season slack period have brought in added talent in anticipation of the new convention season.

More than 30,000 delegates plus guests are due in the resort the next 30 days led this week by the National Automobile Dealers Assn. with a 10,000 registration. NADA will be followed by the American Assn. of School Administrators Feb. 17-21 with a 15,000 delegate influx. Dozens of smaller meetings have also been booked.

Le Bistro, midcity spot, put on the lights again with one of the better shows, Arabian Nights featuring Terry Madison and a line of 20 girls. Black Orchid, newest resort nightclub, and Paddock International, with Rummy Bishop, are also back in business.

Hialeah, which has been packing them in weekends and Wednesday nights with the aid of the Twist as Gabriel and his Angels plus the Arthur Murray Dancers. The 500 Club has brought in Neja Ates while Luigi's Gondola room has Kelly Walters and Charlie Delmar. Beachfront hotels are booked solidly for the two big conventions and the influx is a shot in the arm to the entire resort.

Carol Channing's Tex. Date

Dallas, Feb. 6.

Carol Channing is slated to make her first appearance here in two years on Feb. 14 when she appears at the Music Hall in a revue titled "Carol Channing and 12 Gentlemen Who Prefer Blondes." Included in the cast are Erik Silyu, Larry Callahan, Joe Dumas, Bill Smith and Lee Evans' orch.

Miss Channing will also play a two-day date at the Music Hall in Houston on Feb. 15-16.

London's Al Burnett Acquires Aussie Cafe

Al Burnett, operator of the Stork, Pigalle and Society Clubs, London, has taken on another cafe, the Chequer in Sydney, Australia. Burnett, a frequent visitor to the U.S. on name buying expeditions, plans to buy top performers for the new operation. He's currently dickering for Kathryn Grayson.

The use of U.S. names in an Aussie cafe is regarded as feasible inasmuch as theatres as well as one-nighter promoters have been on extended top talent kicks. It's regarded as comparatively easy to get a name into a niterie once they're in the country.

Burnett, now in Hawaii, is expected in New York shortly.

Revoke Philly's Moon Glo License

Philadelphia, Feb. 6.

The Moon Glo Supper Club has had its license revoked by the State Liquor Control Board on charges that the management, had permitted rooms to be used for immoral purposes. An appeal to the Superior Court was turned down a year ago January and in September the appeals court declined to act on a writ of stay taken out by the owners of the club, B & N Inc.

Harold "Boomy" Friedman, secretary-treasurer of the corporation, as well as a director and stockholder, is serving two to five years for attempting to bribe Philadelphia National League baseball pitcher Humberto Robinson.

The Moon-Glo has figured in the news before. In September, 1959, Friedman was arrested during a vice ring investigation on charges that he was involved with girls. Although Friedman was acquitted, the probe of the Moon Glo resulted in other arrests and indictments by the Grand Jury.

Arlene Dahl Preps Her Niterie Debut in Vegas

Hollywood, Feb. 6.

Arlene Dahl will make her niterie debut March 15 at the Flamingo Hotel in Las Vegas. She will co-star with Shelley Berman, and sing and dance onstage for the first time in her career.

Miss Dahl sang and hoofed in the film, "Three Little Words," starring Fred Astaire, about a decade ago.

Sid Kuller is staging her act and Jerry Dolan is in charge of the music and orch. She's seeking a choreographer.

Ginny Tiu's 7½ Pkge.

Child pianist Ginny Tiu has been set for the Florida State Fair, Tampa, Feb. 11, as head of a package costing \$7,500 for six days.

Miss Tiu recently signed a personal management contract with Lutz & Loeb, Capt. George H. Maines, who formerly performed this chore, will concentrate on her publicity.

Jamaica

Continued from page 59

blessings to use it as an advertised lure. The same situation applies to Nassau, where there is some gaming, but not enough to make it a tourist special.

The rapid growth of the hotel business in Jamaica during the past few years, particularly around Ocho Rios, has increased the agitation for green baize tables. The innkeepers feel that with new gambling legislation, they could advertise the casinos sufficiently to provide Puerto Rico with more opposition. They feel that they have the facilities, all they need is the permission.

SYRACUSE SPOT'S JAZZ

The Casablanca, Syracuse, will continue with a jazz policy following several weeks of experimentation. Spot recently appointed Wynn Lasser-Jimmy Schure as bookers. It has set Kai Winding for Feb. 12; Henry Red Allen, Feb. 26; and Tony Pastor for March 19. Operators are Virginia & Teddy Genovese.

Inside Stuff—Vaude

The Lee Wiley, who disappointed critic George Frazier when he went to catch her act at the Schine Inn, Chicopee, Mass., thinking she was vet singer Lee Wiley, is the real thing, too. She's a pianist and part of a duo (with Bill Pollack) known as The Smart Set. Lee Wiley is her real name and she points out that there's also a male comedian around named Lee Wiley. She's now appearing at the Imperial Hotel, Atlanta.

Mills Bros., in what is believed the first time since act was launched around 30 years ago, are cancelling number of engagements due to illness—not involving one of the vocalists but the wife of Herb Mills, who will undergo serious surgery in New York the middle of this month. Their Feb. 14 engagement at Crescendo, Hollywood, was called off when Henry Miller, GAC-Coast veepee, explained situation to operator Gene Norman, and Chi Chi, Palm Springs, also has been asked to postpone date starting Feb. 26.

Engagements in the Orient which Ralph Yempuku has set up out of Honolulu also are being cancelled. In brief, act will not work for several months. Quartet closed at Cave, Vancouver, Saturday (3) and one-nighters which would have paved path to Crescendo likewise are out. Many years ago when one of brothers died, their dad stepped in and subbed and hiatus from tonsilling was very brief. When Herb Mills had an operation several years back Don's son, Don Jr., now a college student in L.A., stepped in and pinchhit.

George Jessel, longtime pal of the late Al Jolson, said that he is "seriously doubtful" of the claim of a Phoenix, Ariz., entertainer as being Jolson's son by his first marriage. The claimant, Harry Brown, told VARIETY several weeks ago that he is preparing an act based on his father's songs and would venture onto the cafe circuit with it in the spring.

"Jolie told me many times that he loved children but he couldn't have them," says Jessel, who is currently appearing at the Drake Hotel in Chicago. "If he could have had children, he wouldn't have had to adopt two of them. He adopted one while married to Ruby Keeler, and I believe he adopted another during his last marriage. In the 40 years I knew Jolie, and I knew him well, I never heard him mention once this alleged son."

Jessel said that he saw no harm in anyone doing Jolson's songs, but that he thought Brown would do well to establish his kinship further before trading on Jolson's name.

Vaude, Cafe Dates

New York

Kay Stevens goes to the Elephant, Brooklyn, March 16. Dave Astor inked for Harrah's, Lake Tahoe, Feb. 27. Jackie Mason plays his first Las Vegas date at the Desert Inn, starting Feb. 20. Don Cherry booked for the Sands, Las Vegas, Lounge, April 25. Fisher & Marks to the Frolic, Revere Beach, Mass., Feb. 11. Sam Cooke plays a pair of vauders, the Howard, Washington, March 23, and the Royal, Baltimore, March 30. Laurelle Stallings starts tomorrow (Thurs.) at the Hotel New Yorker. Jackie Vernon, current at the Blue Angel, signed with the Associated Booking Corp. Will Weber will continue as personal manager. Ronnie Brown opens at the Embers March 19. Cedrone & Mitchell on their 14th appearance at One Fifth Ave. Meg Myles and Don Adams holding another two weeks at Room at the Bottom. Shoshana Shoshan, Israeli singer, booked for an Australian tour by Eddie Elkart. The Clara Ward Gospel singers playing a niterie stand at Birdland starting tomorrow (Thurs.). Comic Larry Wilde signed with personal manager Henry C. Brown.

Chicago

Xavier Cugat and Abbe Lane open a three-week stand at the Palmer House tomorrow (Thurs.). Burns & Carlin set for the Living Room, Chi. Feb. 26 for three weeks. Patricia Marand at the Sheraton-Blackstone until Feb. 26. Enzo Stuarti plays three weeks at the Drake Hotel starting Friday (9). Billy Falbo skedded for the Living Room, Chi. April 16 for 10 days, followed by Totie Fields for three weeks. Patachou goes into the Drake Hotel April 25 for a fortnight. Jo Ann Val down for Le Cabaret, Toronto, March 5 for two weeks. Earl Grant set for the Paddock, Edmonton, Feb. 11 for eight days. Vivian Blaine inked for the Southern Club, Hot Springs, Ark., March 29 for two weeks. Lisa Kirk plays the same club March 19 for a week.

Hollywood

Julie London booked into Palm Springs, Chi. Feb. 26 for 10 days. Mort Sahl returned for stand at Frisco's hungry 1, where he started in show biz. Barry Ashton opens new revue at Bimbo's, Frisco, March 2. Guy Lombardo orch set for Sept. 27-Oct. 10 at Harrah's, Lake Tahoe. The Smothers Bros. open one-week stand at the Troubadour Feb. 10. Tony Martin inked for repeat engagement at Eden Roc Hotel, Miami Beach, where he closed Jan. 25, starting March 14. Bobby

Vee on twomonth tour of Europe, playing in Helsinki, Copenhagen, Stockholm, Amsterdam and Paris before opening for four weeks in London Feb. 21. Four Lads do 10 days at Hacienda, Fresno, Cal., commencing June 1. The Coronados tee off four-frame roost at Holiday, Reno, Feb. 15. Hi-Los and Peter Nero will gig March 3 at Pasadena Civic Aud. Mel Torme does two weeks at Tivoli Theatre, Stockholm, opening June 4.

HOVELER TROUPE'S TOUR

Ottawa, Feb. 6.

Winnie Hoveler Dancers closed Saturday (3) after month at the Tamaraco in Caracas, Venezuela, to go to the Curacao Intercontinental.

Group is set for a five-nation tour of South America starting March 1.

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MARK LEDDY



Sands, Las Vegas

Las Vegas, Jan. 31.
Jerry Lewis, Peg Leg Bates, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (29); produced & staged by Jack Entratter; choreography Renne Stuart; \$4 minimum.

Jerry Lewis smoothly splices some his best yock-yanking bits of the past and blends in some fresh material for his current Sandstint. Result is another strong entry from Jack Entratter's stable of stars. Lewis' amusingly aggressive style dominates the session, but he proves himself a sensitive thesp and pleasantly stylized singer with "Mammy" and his bowtie number, "What Kind of Fool? He gets laughs with his maestro spot "Bluebird in Blue," in which his conductor Lou Brown does a fine piece of 88ing. Sharp ad libs come easy for Lewis during his familiar community sing with "Shine On Harvest Moon."

Peg Leg Bates returns for this one, and the vet dancer does steps which would no doubt be difficult for a well-trained keeper half his age who had two feet. Bates also clicks with his brief offering of comedy dialog.

The festive circus production number by Renne Stuart, featuring vocalist Garr Nelson and the dozen Copa lookers is held over for the curtain-raiser; backing the festivities is Antonio Morelli and his orch (29). This show is in for three weeks, to be followed by Sammy Davis Jr. Duke.

Ritz Carlton, Montreal

Montreal, Feb. 1.
Hildegard (with Fred Stamer), Johnny Gallant, Paul Notar Trio, \$1.50-\$2 cover.

Hildegard's first appearance in the Ritz Cafe is marked by okay biz and much restraint. Seldom has a performer of this stature played any Montreal room with so little hoopla, et al. However, underplaying has not dimmed the impact of this blonde charmer, and entire presentation falls into general tone and atmosphere of this top hostelry.

With talented Fred Stamer at the piano, Hildegard makes her usual breezy entrance with "Bon Soir" and continues at a fine pace. Intimacy of room enhances overall offering and thrush establishes a certain warmth without going overboard or indulging in participation gimmicks. True, she keeps up a running conversation between songs with various riders but always with a pro touch that appeals.

On night caught. Hildegard had plenty of competition from a near-capacity room of conventioners some of whom thought their particular act better than hers. Despite this, she managed to overcome many of the gabbers and score with some okay straight and offbeat material including a rousing session at the piano, begging off to plaudits.

In their usual spot on the stand, Paul Notar's group and house 88'er Johnny Gallant added their fine backing to this irrepressible songstress.

Hildegard is in until Feb. 13. Neut.

Lucerne, Miami Beach

Miami Beach, Jan. 27.
"East Side Story" with Eddie Schaffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orch; \$3.50 minimum.

This is the sort of package that flourished on this cafe run for several winter seasons, then faded out. It's been about three years since a revue slanted strictly for the borscht-belt crowd who come here at this time has been presented successfully, and this Eddie Schaffer produced bundie is making it in spades.

Schaffer, a standup comic during normal course of his work, in this outing confines himself to playing the warm, heavy emcee, at which he's adept. In Michel Rosenberg, he has the vet of the Yiddish theatre whom the older set knows from his legit work and his records. Rosenberg has also learned enough English-as-spoken to get his broad comedy across to the younger generation.

Rosenberg's a wily performer who plays all the ways, from the fumbling with the newbies to the shot in the basic routine that gets

his yarns and one-liner observations across. There's nothing subtle about his material, but from the howls he garners, there's no need for any other approach. He's a canny projector of comedy in any language with a deceptively "unsure" approach that insures his acceptance.

Ditto the Barton brothers, albeit their comedy is strictly on the blunt, hit them where they are delivery that doesn't allow for any letup in the bombardment of the broad. They're known for the "Joe and Paul" commercials and album they made in Gotham; the evidence of that is spelled out in the immediate laugh returns when they launch into that segment of the act.

Norman Brooks, who came up with the passing of Jolson via his remarkable soundlike vocalists, is a bit with his songalug based on the Jolie toppers; even the physical delivery is apt. There's evidence in some of his intonings, that he could develop a style of his own, but the solid reaction he raises here will give him no incentive to embark on such a chancy course, at least during this engagement.

Esther Sutherland, a five-by-five setian belter, is the tee-off act and sets a bounding pace, with her big beat tunes; topping with a solid version of "Bill Bailey" complete to top hat and cane in an Eddie Jackson takeoff. Her Yiddish ad libs help to set her with the crowd, building to a soundly appreciated bowoff. Ray Abrams and his crew handle the musical chores in a like manner.

Revue is booked for an indefinite run.

Club 76, Toronto

Toronto, Jan. 29.
Spencer Quinn, Robin Frost; 50c cover.

On the premise that two honky-tonk players are better than one, Spencer Quinn and Robin Frost are types who play the banjo and trumpet while the other is banging the piano in ragtime.

Doing good biz—when caught—boys have played together since meeting in a jazz band in Los Angeles in '58 and then deciding to go out on their own. It's their first Toronto engagement, but pair have played together from Florida to Alaska.

Frenzied act scores particularly with "Red Hot Chinese Chop Sticks," "Frosty's Frolic" and such oldies as "When the War Breaks Out in Mexico, I'm Gonna Go to Montreal." Their bouncy numbers to banjo, cornet and nickleodeon accompaniment also click.

Quinn appeared originally in "Our Gang" comedies and Frost is a concert composer, but also writes ragtime.

Duo is in till Feb. 17, McStay.

Lucy's, L. A.

Los Angeles, Jan. 26.
Maria Norotna, Arthur Ross Jones, Lillias Gilbert, Loy Van Natter, Gayle Levant, Joe Boembecke, Jimmy Sheldon; \$2.00 min.

With local nitery business already at a low ebb, aside from the occasional spurts of activity gyrated by a new gimmick like the current Twist craze, it's almost inconceivable that Lucy's can expect to make a success of its new "music room." While the idea of presenting unknown talent on a professional basis is sound and laudable, it seems apparent that owner Sidney Linden, despite being the host of KGO's "Lindy Theatre" doesn't know talent.

The four singers, harpist and strolling accordionist who inaugurated the room Thursday night (25) are fine for an afternoon singing professionals they are not in the smallest sense of the word. They do not deserve, however, to be subjected to critical comment since the music they play is Linden's and not their own.

Room itself is a good idea and could become a nice attribute for the restaurant if properly handled. A small dance combo and maybe one singer is all he needs.

Current show presents singers Maria Norotna, Arthur Ross Jones, Lillias Gilbert and Loy Van Natter, with Gayle Levant at the harp and Joe Boembecke on accordion, Jimmy Sheldon doubles as emcee and accompanist, with an occasional solo piano spot.

Show is in indefinitely.

Date.

hungry i, S. F.

San Francisco, Feb. 2.
Mort Sahl, Also Monaco, Journeymen (3), Don Asher Trio; \$3 admission.

Mort Sahl is back at his old stomping ground, Enrico Banducci's hungry i, with much of the same type of mordant wit and iconoclasm which made him Frisco's darling a half-decade or so ago.

He lacks, as he himself says, the huge target—the Eisenhower administration—which he had for eight years, but this shouldn't and doesn't bother him too much. After all, the world didn't change perceptibly the day John F. Kennedy was elected President.

But there have been some changes since the good, old "bad" days. Among them:

(1) Sahl seems to have lost his core of devoted Frisco followers, for whom he could do no wrong—they have grown older, more mature, wealthier, more worldly and "and to have grown out of the "beat" existentialism which allowed them to make a cult of scoffing about almost everything.

(2) This cellar bistro now belts the customer \$3 for admission, compared to the 50c it got when Sahl was starting out, and this economic fact creates a somewhat different audience.

(3) Sahl, now a resident member of the Goldwater Canyon Clan, has achieved, by virtue of his success, a sort of conformity with his non-conforming peers, and this sometimes makes some of his monolog sound awfully close to simple name-dropping.

Nevertheless, a lot of the essential Sahl comes through in this 58-minute stint. For instance, when he's talking about Dr. Fred C. Schwarz' Christian Anti-Communist School, "from which I got an incomplete last semester," he's at his best.

He's funny in comments about the Birch Society and Robert Welch, about Richard Nixon and California Gov. Pat Brown ("Brown attacked Nixon with a blunt instrument, his wit"), Eisenhower, the CIA and last year's Geneva Peace Conference ("the Red Chinese could audit but they couldn't go for credit").

Much less satisfactory is Sahl's windup, a long shaggy dog story in which he tells how he wants to ask J.E.K. what he, personally, can do for his country, while Otto Preminger wants Sahl to keep his mouth shut. This doesn't come through because Preminger doesn't mean anything to most audiences (with the possible exception of Los Angeles), any more than the in-group chatter about making "Advice and Consent" in Washington does.

A couple of other factors also work against Sahl here. First, he's managed to get into a rip-roaring feud with his onetime chief booster, Frisco Chronicle columnist Herb Caen. Therefore, Sahl spends the first 10 minutes of his act explaining what the feud is really about (Sahl's version: a girl). This is too close-to-the-heart, evidently, and it's a mite embarrassing to the audience.

If Sahl wants to feud, a few light ripostes further down in his act would do the job just as well—and get the show under way a lot faster. This leads to a second, more serious problem: Sahl's been working concerts so long that his material runs away from him. He must find a way to slice back to 30 or 35 minutes, so that he leaves crowd wanting more.

Aldo Monaco is a curly-haired, leather-lunged Italian tenor who, in 18 minutes on stage, does half a dozen semi-operative Italian songs very well. He's powerful, attractive and uses his voice in the Mario Lanza tradition. He also speaks almost no English at all.

The Journeymen are three fresh-faced, college-type folkies equipped with two guitars, a banjo and a load of irreverence in the Kingston Trio pattern. In a 26-minute stint they knock out a clutch of folk numbers (including one they do off-key on purpose—very funny) and warm up the audience with some quite amusing chatter.

Show's booked for four weeks.

Stef.

Page Cavanaugh's, L. A.

Los Angeles, Jan. 29.
Page Cavanaugh band (7); no cover; no minimum.

After establishing his own sound

with the Page Cavanaugh Trio, Cavanaugh last week surprised music circles by opening his own club as front man for a seven-piece band. It's a new sound for the velvet singer with the swingin' piano. The emphasis is on brass and a big, jazz pace. He retains the intimacy of the trio in his own solos, both piano and vocal, but the general feeling is solid frenetic jazz in the style of big bands.

"My Funny Valentine," with its madrigal styled verse leading into the straight ballad, remains one of Cavanaugh's top entries, with "Route 66" good for his musician'ship. He retains the songs of the '40s, in which he excels, among them the beautiful "Now It Can Be Told" which is still typical of his trio styles.

Jim Bates, of the trio, is bassman for the band, with top sax work by Bob Young. Room itself is good and should prove a hefty attraction, particularly for local Valley residents.

Tidelands, Houston

Houston, Jan. 30.
Helen Traubel, Don Cannon Orch. (6); no cover or minimum.

Helen Traubel received that rarity here, a standing ovation, at conclusion of her too-brief preemnite show. Wagnerian soprano, who has nice blend of tunes for her nitery engagement, was on just 30 minutes.

Miss Traubel stirs a nice mixture of better-known operatic tunes, show tunes, blues and a little Durante rag-time. Each number drew a near ovation, and even the over-imbibers if there were any—were quiet throughout show, which is another accolade for the artist.

Miss Traubel, who has had no difficulty in combining opera, television and nightclub work, has a pleasant approach to her work and seems to like everybody. The patrons reciprocate.

Songs include "I Believe," "Song of Norway" medley, "Toreador Song," "Vesti La Giubba," "Hello Young Lovers" and a tune she introduced as being from the opera of her native village, but which turned out to be "St. Louis Blues," "Bill Bailey" and Brahms' "Lullaby."

Her own pianist and personal conductor, Richmond Gale, supports Miss Traubel and leads the Cannon band in an excellent backing performance. Miss Traubel plays but a week this engagement, and it's certain it will be SRO throughout.

The Cave, Van., B. C.

Vancouver, B. C., Feb. 1.
Mills Bros. (3) with Norman Brown; Betty Pasco, Bob Calder Trio, Barney Potts, Chris Gage Orch. (9); \$2 weeknights, \$2.50 weekends.

The Mills Bros. first dated Vancouver back in 1941. In this, their coming of age engagement, they demonstrate again why they are one of the most popular acts, ever to play this city. The 21 intervening years have seen the ups and downs of more than a few competing vocal groups but the Mills boys just keep rolling along.

What Harry, Herb and Don sing is the vintage as before, and the old favorites sound as good as always. For their opening session they run smoothly through 10 proven encores—from "The Whole Town's Talking About The Jones Boy" to "Paper Doll"—and came back for two more stunts before bagging off. They could have sung all night. Norm Brown on guitar accomps as reliable as ever.

Betty Pasco does a stylish aerial fantasy, performing acrobatic gyrations on rings and trapeze strung from a ceiling chandelier. Flawless execution marks this gymnastic routine, and it could be even more effective if cut slightly.

For openers, two of the regular house line, Donna Cranfield and Linda Collins, team with Don Ferrar for a roaring '20s dance specialty choreographed by Bob Calder. In spite of limited rehearsal time, trio works smoothly and shows class.

Emcee Barney Potts does a brief bit on how fights start that rated well with tablers and handles intros effectively. Chris Gage orch reads the Mills charts with ease and blows for between-show dancing to the satisfaction of patrons. This new combo is jelling fast as a solid aggregation.

Next: Louis Armstrong and his All Stars, Feb. 9.

Shaw.

Harrah's, Lake Tahoe

Lake Tahoe, Jan. 30.
Rosemary Clooney, Gary Morton, Half Bros. (2); Dorben Singers and Dancers (13), Leighton Noble Orch. (16); produced by Art Barkom; \$3 minimum.

Rosemary Clooney, after a year and a half hiatus, is back on the Tahoe Harrah's scene with a pleasing songalug of both the old and the new—and she's again proving that her name on the marquee means good business for this mile-high 700-seater.

Exquisitely gowned and coiffed, she opens with "Clap Hands, Here Comes Rosie," then holds the stage for more than half an hour of impressive vocalizing covering tempo ranging from "Tenderly" to "Boch-A-Me." It's a varied catalog to please all tastes, and Miss Clooney handles it to perfection.

With Buddy Cole conducting from the keyboard, Miss Clooney essays the likes of "Sleepy Time Gal" (done with a sailor straw-hat, the only prop used in the entire turn), "Show Me" and a medley of titles identified with Bing Crosby, her radio show partner. Two new ones included in this turn are "Gonna Give Myself a Party" and "How Will I Remember," with credits for the latter going to Walter Gross, who scripted "Tenderly."

Despite a hint of "Tahoe-tis" (tonight caught) from this high altitude and the rarified zone, Miss Clooney proved she knows her way around on both the up-tempo and the ballad. She includes just enough chatter to showcase the personality and win tablers with bits of personal items re her five youngsters. Exit title, as in the last Tahoe date, is "Mickey Mouse," as suggested by her children by vote.

Gary Morton, also familiar on the Reno-Tahoe scene, scores with lines directed to the daily news, the gaming tables, and the Tahoe living. He gets good response with his stories on traffic signs, takeoffs on tv commercials, voices that don't fit the characters, and famous paintings talking back to the artists. Morton shows strong delivery, good stage appearance, and enhances the act with a pleasant speaking voice and physical mannerisms.

The Half Bros. take the opening spot with neat and precise work juggling Indian clubs and conical hats. Parts of the act is done with freres or unicycles. Routine is fast-paced and commands good attention.

Dorothy Dorben Dancers and singers offer impressive choreog in a production built around a Spanish theme. Lead dancers are Marie Jimenez and Larry Alderette, with both displaying lotsa talent. Capably backstopping entire show is the Leighton Noble orch.

Sammy Davis Jr. due in Feb. 13. Long.

New Fack's, S. F.

San Francisco, Feb. 2.
Earl Grant, Vernon Alley Orch (8); \$2 admission.

Earl Grant is at the top of his form in an 88-minute show which leaves the crowd cheering and stamping—and leaves the fantastically energetic artist exhausted.

He sings and plays, on organ and piano, 15 numbers, ranging from "Just in Time" and "Fever" to a superb gospel tune, "Love One Another," which Grant does in a sort of modified r&r style. For good measure, he does a little cha-cha on stage, gets a ringsider to sing a duet ("Come Home, Bill Bailey") with him and manages to get three different women from the audience to do The Twist on stage with him.

He shifts back and forth between electric organ and piano repeatedly, using each instrument for its special best effects, and sometimes he doesn't even bother to shift, reaching over with his right hand for some piano bass while noodling with his left hand on the organ. This is the kind of stunt for which musical genius is needed.

His vocals are sweeter and better than every, and his showmanship and grasp of the crowd are surer than they've ever been in the years he's appeared in Frisco. His drummer-brother, Bill Grant, provides musical direction for Vernon Alley's good orch and also offers a lively drum solo.

Show, booked for 10 days, could be a big winner for owner George Andros.

Stef.

Edgewater Beach, Chi-
Chicago, Jan. 29.
Les Paul & Mary Ford with Gene
Paul, Don Davis Orch.; \$3 cover
weekends, \$2.50 weeknights.

The Polynesian Room, with its handsome but busy South Seas decor, is not the best setting for concert-style acts. There are more visual distractions per square foot than any other major room in the city, and the acts that have scored most successfully in the Polynesian Room have had much of their strength in production values (e.g., the Kim Sisters).

Since it's doubtful that the room is going to change, the burden rests with talent consultant Merriell Abbott, and she has usually responded by balancing off standup acts with terps, magicians and other sight acts.

Under this not inconsiderable handicap, Les Paul and spouse Mary Ford, working in concert and without a supporting act, substitute large doses of auditory excitement for the stage action called for by the room.

The complex electronic gadget which Paul invented—and which he controls from his guitar—can multiply each of their guitars and/or voices until it sounds like 14 of the same. (One ringsider commented: "Think of what you could do with the Red Army Chorus.")

The pair's repertoire consists primarily of their discix, and their arrangements are artfully suited to their technical gimmick and to Miss Ford's well-defined vocal stylings. They drew a big mitt for such Paul-Ford staples as "Lover," "How High The Moon," "Tennessee Waltz," "Tiger Rag" and "Bye Bye Blues," and introduced a swinging newie, "Deed I Do." Son Gene Paul rattles off a drum solo in the flashy speed-drumming style associated with Gene Krupa in the late '30s.

Duo is ably backed by Don Davis' house orch., which also plays a pleasing dance beat between shows. They're in till Feb. 24. Mor.

Le Cabaret, Toronto

Toronto, Jan. 24.
Zabette Wilde; Jack Lander Trio; \$1.75 cover.

Since her recent Chicago hop in the "Kicks and Company" musical comedy, Zabette Wilde has concentrated on a nightclub which was auditioned in Montreal by Bob Cooke, owner-operator of Le Cabaret, Toronto. He immediately signed her to a two-week engagement at his posh bistro.

Clad in a strapless, blue gown, the Florida-born sepiu singer opens with a bouncy "Hum Drum Blues." She segues into a sultry "Summer Sunday," her new Capitol record, and follows with "House of the Rising Sun," a song of a New Orleans brothel, written by Josh White, and sung in slow-tempo lament style.

Her second set includes "Old Cotton Fields" in spiritual timing, "Lion Sleeps Tonight," "You Make Me Feel So Young" and a comedy treatment of a calypso "parentage" number of "Looka, Boo-Boo." She winds her 40-minute stint with a rousing "Birth of the Blues."

Miss Wilde has an unexpected lilt, her phraseology is new, her delivery gravel-voiced where needed, the lyrics sexy, with sinuous body movements throughout. Her songs have been put together by Nat Jones. Last year she sang in supper clubs of London and Paris; has since been under the Capitol label.

She is in the plush Le Cabaret until Feb. 3, then starts a two-week stand at the Ritz-Carlton Hotel, Montreal. McStay.

Embers, Indpls.

Indianapolis, Jan. 30.
Felicia Sanders, Casey Anderson, Pete Brady, Willis Kirk Trio; \$2.50 cover.

Felicia Sanders succeeded where many others have failed in making diners at the Embers sit quietly and listen when she opened at Bill Ball's plush, north-side spot for a two-week stand Jan. 29. Her vibrant personality never lets them forget who is in charge.

She is the feature of an unusually strong bill that also gets a lift from Casey Anderson's fervid folk singing and from a change of policy for the after midnight hours, when the cover is dropped except on weekends. At that point emcee Pete Brady takes charge of the entertainment, with the other acts participating for an impromptu

fun program called "Pete's Pent-house."

Miss Sanders won a large opening night crowd with her remarkable range, change of pace and her intense, expressive way of acting out the songs in her program. She practically gives a performance of "Irma La Douce" in what she calls "a two-minute synopsis." The Willis Kirk Trio, with Miss Sanders' accompanist and husband, Irv Joseph, taking over the piano, does a fine job on her arrangements.

Brady, with his easy, relaxed way of singing pop numbers and smooth introduction of fellow performers, helps create a get-together feeling in the house. Anderson got a warm reception for his dynamic versions of "Kisses Sweeter Than Wine" and "Apples, Peaches and Cherries." Corb.

Padded Cell, Mpls.

Minneapolis, Jan. 30.
Peter Nero trio; \$1 admission.

Things are starting to pop for pianist Peter Nero. Talented, young musician, who has been playing clubdates less than a year, now has solid bookings through June including a 10-week concert tour of universities starting in March.

A former Godfrey "Talent Scouts" winner, Nero has three RCA Victor LPs to his credit with a fourth in the works. Release of his third album coincided with his booking here. Appearances on TV shows plus his disk success have helped Nero build a following in a very short time. In his first local engagement, he drew a jam-packed crowd for his Monday (29) opening show.

Nero has a smooth, nifty touch on the 88 and gets brilliant support from Frank Sotek on bass and Joe Cusatis on drums. All of Nero's present fireworks kindled lusty miffing from patrons. Top offerings are his workout on Bach, "Sotto My Bach," and trio's solid medley from "West Side Story." Jazz versions of "Over the Rainbow," "Tea for Two," and "Stormy Weather" also generated enthusiastic responses.

Pianist exhibits a pleasant, relaxed manner on the stand and wins tablers' favor with occasional comic touches in both his patter and music.

Nero trio is in through Feb. 11. Folksingers Will Holt & Dolly Jonah follow for 10 days. Rees.

Steak Pit, Toronto

Toronto, Jan. 30.
Bob Howard; \$2 minimum.

In a new policy of sophisticated pianist-vocalists at this 122-seater, Bob Howard is in for four nightly 45-minute stints, with 25-minute breaks. What's more, he is jamming them in over the lengthy weekends.

With pops ranging from jazz to the classics, Howard's guttural singing accompaniment and dexterity at the keyboard draws squeals from the femme customers. In black tie and dinner clothes, he ran the gamut—when caught—on bouncy jazz numbers to "Warsaw Concerto" and "Rhapsody in Blue," with lots of bass and tremolo runs. He won acclaim of listeners.

After his engagement at the Steak Pit, ending Feb. 24, Howard goes to the La Salle Hotel, Montreal, for five weeks. McStay.

Melody Room, L. A.

Los Angeles, Jan. 22.
Henri Rose & Bob Stevenson, Perri Lee Trio; two-drink minimum.

Henri Rose & Bob Stevenson are making their first local appearance as a team, though each had played individually at various southland spots for some time prior to pairing about 18 months ago. Rose had, in fact, been something of a regular at the Melody Room and the new booking could well bring the spot back to the front as a valuable strip nitery.

The locale is good and the room, while not large enough to fully display the big stereo sounds of the two pianists, is comfortable and pleasant.

Duo could well be called Capitol Records' answer to United Artists' Ferrante & Teicher, though they stick essentially to pops instead of going into the classic interpretations that F&T do on concert gigs. For nitery purposes, they more than fill the bill, as has been proved in an open contract at Las



NELSON EDDY and GALE SHERWOOD

OK to Miami-Sgt. Club. And Deauville Shower of Stars for the 4th time. If you have an applause meter, leave it at home or watch it explode when covered by the Harry MacArthur, Washington Evening Star.

Vegas' Desert Inn for the past many months.

Their best asset is a nice musical rapport, with Rose leading and each hitting some nice individual bits in overall complementary styling. While they don't talk or sing, they do inject several bits of clever comedy, business, (rooking pianos, etc.) with good success.

Pat Senator on bass rounds out their group nicely.

Also on tap between shows are organist Perri Lee and her drummer John Clauder, though act is still billed the Perri Lee Trio. Pair work well together, with "I Love Paris" particularly bright in show caught. Miss Lee is an expert jazz organist, while young Clauder (22) shows potential in several good exhibitions. Show is in for four weeks. Dale.

Viennese Lantern, N.Y.

Fernanda Montel, Nancy Tatum, Janice Knowland, Paul Brown, Ernst Schoen Orch.; \$1.50 cover.

Until the engagement of Fernanda Montel at Max Loew's Viennese Lantern, the traffic between that boîte and the Maissonette of the St. Regis Hotel had been a one-way affair. The posh inn had been taking acts developed in the uptown spot for its own use. Miss Montel's engagement at the Lantern marks the reversal of the usual procedure for the first time.

In the Loew spot, Miss Montel has an excellent showpiece, and an opportunity to widen her horizons for New York audiences. It's almost coincidental that Vicky Aulfer, who follows Miss Montel into the Lantern, is another performer who plays both spots annually.

Miss Montel has a bright, upbeat routine that charms throughout. There are some flat-like renditions to give her roundness, but generally, she offers tunes that have that Gallic swing which causes a general brightening of the atmosphere. She comes to this stand fresh from an engagement in Bermuda and has the sunniness to prove it. The bronzed color on a lowcut and expensively beaded gown, plus the upswEEP highly blonded hairdo, gives a lot of visual interest as well.

The other act in the regular floor show is Nancy Tatum (New Acts). For entracte entertainment, Janice Knowland and Paul Brown break out in song while seated at a table for a pleasant interlude that causes many to stay around for that high-profile extra drink. Ernst Schoen orchestra backstops and roams the tables to create the gemütlich atmosphere. Jose.

Jazz Gallery, N.Y.

Herbie Mann & his Afro-Jazz Sextet; the Art Farmer-Benny Golson Jazztet; Betty Carter; \$1.50 admission, \$2 minimum at tables.

A nicely-blended and swinging bill is in force at the Jazz Gallery, N.Y. The club is featuring the stylish Herbie Mann & his Afro-Jazz Sextet, the fine interpretations of the Art Farmer-Benny Golson Jazztet and the vocal stylings of Betty Carter.

Mann & Co. have a smooth and melodic lilt to their playing, especially on the leader's newest creation, the "Jazz Bassa Nova," a

Playboy Clubs Hit Jackpot

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the fact that cover charge collections have consistently exceeded entertainment costs. For instance, in the Chi club in November of last year entertainers were paid \$36,605. Cover charges for the same period were \$57,423, leaving a net profit of \$17,301 after royalties, payments for records, music rental, welfare contributions, city amusement taxes and lesser costs.

Run as Big Biz

Two factors impress the observer as to the management and operation of the clubs: First, although execs and employees are generally youthful, the organization is run strictly along big business lines. Secondly, there is a perceptible esprit de corps throughout the organization. It's partially a matter of the participants knowing that they're riding with a winner and partly a matter of tight discipline and controls.

For instance, to the first point, Playboy billing is becoming increasingly automated and computerized. The club is continually hiring experts and consultants from IBM, other credit card organizations and office systems companies. International is currently setting up a system of getting processed data by phone daily from its owned and franchised clubs.

All jobs, from execs through chefs, maintenance men and "bunny" waitresses of which there are 87 in Chi, are codified, and their duties are detailed in a comprehensive operating manual. The clubs are checked at frequent intervals by Willmark Service Systems agents for courtesy, speed and efficiency.

From a sociological point of view the success of Playboy would seem to hinge upon two important psychological implications—the implication of exclusiveness and an implication of mild impropriety. You've got to belong and own a key to get in, and then there are all those briefly-clad bunny waitresses and the association with Playboy magazine's oft-titillating girly pictures and stories.

Anyone Eligible With \$50

For public consumption, Playboy encourages (or at least does not discourage) this image. In practice, it's another matter. Virtually anyone can belong who will cough up the \$50, the bunny waitresses are forbidden any social contacts with guests and other employees,

dreamy yet catchy modern jazz version of the samba rhythm. The blending of flute, vibes, guitar, bass, congas and drums under this group's unique handling makes for a sound both unique and cool.

Mann's flute work is the group's real melodic core, along with timely assists from Hagood Hardy on vibes and Billy Bean on guitar. The rhythm section is sparked by the drumming of Willy Bobo, the conga stylings of Montego Joe and the lyrical bass work of Don Payne.

The Art Farmer-Benny Golson Jazztet works more for solo effects than ensemble strength. In a way it's unfortunate because the group plays very well together on the lead ins and outs of their various numbers and more such work would be solid to hear. Individually, however, they shine too with Farmer's trumpet work riding the modern tones nicely and Golson's handling of the tenor a driving and exciting turn.

The group is rounded out by Grachan Moncur, who performs with nicely-styled effectiveness on trombone. Harold Mabern, who works the ivories for a solid turn with nice chord patterns; Herbert Lewis, who handles the bass with distinction, and Roy McCurdy, fast and facile on drums.

Betty Carter displays pleasant and hip, if sometimes overly-affected vocal stylings. The singer, who has worked with Ray Charles, has dramatic style which sometimes exceeds the demands of the material she handles. Her work is pleasant and entertaining, nonetheless, and she pleases the audience.

The over-emotional emphasis seems only to creep in on her ballad work, the uptempo tunes being more effective for her in that she appears to like to swing more than croon. Her overall phrasing is cool and modern and delivers the goods the crowd seems to want. Kall.

and the level of indigo material permitted in the acts is considerably lower than that of the average club.

Bonifaces and other students of the financial operation of clubs will be interested in the breakdown of what it cost to run the Chicago Playboy in November, 1961, not an untypical month: 1-ay-roll, \$37,695; employees benefits, \$3,115; direct operating, \$14,938; advertising and promotion, \$5,646; utilities, \$1,440; administrative, \$10,034; repairs and maintenance, \$4,124; and fees to International, \$31,028. Fixed expenses included \$11,583 for rent, \$407 for insurance, \$2,463 for depreciation of furniture and fixtures, and \$1,687 for amortization of the leasehold.

The same month saw a gross profit of \$134,241 on food and liquor and \$9,681 worth of key sales. Earnings before taxes for the month was \$45,204. Federal taxes totaled \$23,047, for a net profit of \$22,156.

While the Playboy circuit, even projected to its 50-club goal, still will have a way to go to equal the palmier days of the Loew, Shubert and Warner vaude circuits, it is now probably the largest single cafe buyer (numerically) of variety acts. One talent agency is reported to have sold Playboy in excess of \$100,000 worth of acts during 1961.

Deals From Strength

Playboy is in a good position when it comes to negotiating for acts. With just three clubs, they can offer an act 13 weeks per year on the basis of playing each club twice yearly for three weeks. More important, the clubs avoid acts that might be considered headliners. Hefner and Lowmes feel that the clubs must be attractions in themselves and that the talent is there to entertain members once they are there.

Lowmes, who is in charge of talent, uses about every angle to locate acts suitable for the clubs. Agents submit them, acts arrive directly, and Lowmes views a limited number of cold auditions. In addition, his staff is urged to watch the variety shows on TV for potential Playboy acts.

He peruses VARIETY carefully, and forwards the clipped out reviews to his talent coordinator, Rosemary Mendelsohn, with notes reading "try to get this for \$300" or whatever the price might be. Acts are contracted for three to 20 minute shows a night, but in recent months have been doing four shows and are paid a prorated amount for the extra show.

Of the many stories of people who have made substantial amounts of money through their association with Playboy and many of them are apocryphal, one documented tale concerns the owner of the building and property on which the Chi club stands, realtor Arthur Wirtz.

Until Playboy settled there, the building had housed an unsuccessful restaurant, the Cameo Club. Wirtz wanted to sell outright, but his son, Bill, liked the Playboy idea and insisted on a rental and percentage deal. The decision paid off to the tune of \$102,000 in 1961, and if the month of January is an indication, it will be substantially more than that this year.

CNE Increase

Continued from page 60

racked up the biggest gross in CCE's history. Jack Clark, CCE general manager reported \$98,738 gross for the outdoor revue, with a \$15,000 net. Largest previous gross, pre-World War II, was around \$60,000.

Clark is convinced the answer came from booking w.k. television names like Tennessee Ernie Ford, Anita Bryant and the June Taylor Dancers. Previous grandstand shows flopped financially from the time video preched in Canada, but the 1961 version played capacity nightly.

The exhibition itself grossed \$438,700, according to Clark's report to the exhibition association, leaving an operating surplus of \$137,000. Budget for 1962 lists a modest \$50,000 profit for the grandstand show, a figure designed only for the books. Show has not been booked.

New Acts

GOLD COAST SINGERS (2) Songs, Comedy

22 Mins.
Purple Onion, San Francisco
In the same cellar where the Kingston Trio and Smothers Bros. incubated their acts, the Gold Coast Singers, Ed Rush and George Cromarty, may have something going for them. A principal question would seem to be: How many fresh-faced, guitar-playing folkies can the country absorb? The pair come on with an Israeli folksong, done very swiftly, and well, then move into their "original" material—that is, the lyrics are original and the music is mostly lifted from folksongs.

Some of this is quite funny, some of it tends to be out of date already (for instance, Cuban theft of U.S. planes) and some of it can only be classified as Campus Humor. In-Group Division.

The voices blend well and Cromarty is an expert guitar player. Rush, as the pair's comic, tends to be a little too precious at times, or maybe he's just trying too hard, since he carries the full burden of the comedy.

With proper pruning of material and somewhat better pacing, the Gold Coast Singers could emerge from this cellar with an act that would do nicely in college dates, and in clubs patronized by younger people. A record would help them, too. Stef.

GENE FARMER

Comedy, songs

25 Mins.
Padded Cell, Minneapolis
There's a bright show biz future in store for Gene Farmer, a young humorist and folk music iconoclast, but whether it's in performing or the writing end appears to be in doubt. Apparently Farmer leans toward the latter at which he's abundantly skilled. In addition to his own routine, he's written material for the Smothers Bros. also Journeymen and Brothers Four among others. As for his performing assets, Farmer impresses mainly with a genuine flair for comedy and a pizazz manner which makes him seem much younger than his 31 years. His parodies on folk songs and pop tunes consistently spark chuckles and, frequently, belly-laffs. Surefire showstoppers are his takeoffs on "Big Bad John" and "Manuel." No great shakes as a singer or guitarist, Farmer's talent for yucking up a ballad off-sets these deficiencies.

Farmer hails, paradoxically, from Normal, Ill., and his corn-belt twang sounds like a flow-jockey's—a farmer with a Ph.D. in liberal arts. His educational background, as a matter of fact, is impressive. He was Phi Beta Kappa at the University of California and earned a master's degree in political science at Stanford. Since venturing into the entertainment world less than two years ago, he has played the Purple Onion and other lesser-known clubs. Rees.

JERRY WALTER & BETTY MANN

Songs
45 Mins.
Blue Tailed Fly, Kansas City, Mo.
An idea a little bit different for the nightclub front is being projected here with the Blue Tailed Fly, a little spot opened just before Christmas in the historic Coates House in downtown Kansas City. Management headed by John Watkins, a newcomer to the niter scene here, brought in the team of Jerry Walter and Betty Mann, specialists in the more modern approach to folk singing.

While the new club has encountered little bit snow and cold since it opened, spot has been stacking in some creditable weekend business. Walter and Mann are doing it up nicely, Walter strumming the five-string banjo and Miss Mann, playing a guitar as they warble a wide range of tunes in duo.

Such way-back numbers as "Putting on the Style," "Tarrytown," "Wade in Water" and "Rock Island Line" are on their agenda. All are capably sung, both voices being on the deep side. Duo also is stocked with the necessary lore surrounding the tunes, and carry on in strictly informal manner, all to the liking of patrons. Quin.

NANCY TATUM

Songs
15 Mins.
Viennese Lantern, N. Y.

Nancy Tatum makes no artistic concession to the fact that she's working a niter, and makes the customers respect and appreciate her mainly because of her highly developed voice. She starts her act with the improbable "Dieu Teure Halle" from "Tannhauser" and gets a wild hand for it. Her followups include "Visti d'arte" from "Tosca" and "Pace Pace Mio Dio" from "La Forza del Destino." She endures comparatively lightly with "I Believe." It's almost unbelievable for boites.

Miss Tatum is built like a Wagnerian opera singer. She's blonde and big. The voice is also in the grand manner. Miss Tatum has a lovely low register, and even though the higher notes take more effort they come off well. Although announced as a dramatic soprano, she seems to go deeper than those confines. Her numbers aren't conducive to a display of personality, but they get respect and attention, and in this neighborhood, prolonged applause. Jose.

BORDEN TWINS

Songs, Comedy

25 Mins.
Purple Onion, San Francisco
The Borden Twins, Marilyn and Rosalind, are identical blondes, total weight, evenly distributed between the two, of around 420 pounds.

With that kind of tonnage, fore and aft, they can obviously belt pop songs hard, and they do. They'll do a duet of almost any standard—typical are "Sometimes I Love You," "I Wish You Love" and "Bill Bailey Won't You Please Come Home"—in a rather unsubtle straightforward style, very loud.

In between their chatter a good deal about their heft, making what they hope are jolly jokes about it and laughing over their difficulties in climbing onto a pair of stools or over their troubles in getting close to one another for a duet. Sometimes these remarks are amusing; more often, they're not.

This is strictly a novelty act, hung basically on the single "joke" of the twins' bulk, and is suitable for only a certain type of club. Stef.

THE GRANDISONS

Singing

35 Mins.
Padded Cell, Minneapolis
Grandisons, a trio of handclapping, hipswinging gals accompanied on the piano by their cousin, Floyd Bivins, keep a room rocking with a variety of jazz selections, folk songs and spirituals, all done with plenty of bounce. Female members of the group are sisters Mary and Helen Grandison and Dorothy Webster, another cousin. Natives of Norfolk, Va., septia foursome teamed up as gospel singers for five years before starting out on the nightclub circuit a year ago at Gerdes Folk City in Greenwich Village. Bookings since then have taken them to such w.k. spots as the hungry 1, Gate of Horn and the Living Room. The San Francisco niter extended their stay to two months and will bring them back in July.

Walters do a nifty job of harmonizing on such offerings as "Savin' Down Chariot," "Liza Jane" and "When the Saints Go Marching In." Offbeat number is their own composition, "The Grandison Twist." Grandisons have cut several 45s for RCA Victor and have recorded a LP, due for release shortly, on the same label.

ROY PETTY

Songs
40 Mins.
Ixy's, Vancouver, B. C.

Roy Petty is a large singer with a fine, large voice. While he's been around for some time, he is still on the youthful side of 30, but somehow has never been New Acted in VARIETY. He has been playing the small club circuit till now, but after this terrific singing display of power and passion, and the engagements that lie ahead, his is a name that could easily rocket into prominence.

Petty is a former music teacher, with a master's degree in music from Fisk U. in New Orleans, and studied classical voice in Nash-

ville. When he couldn't finance the high cost of operatic training in New York he turned to night club work. While he has "unlearned" some of his classical training to meet the lesser demands of club audiences, it still shows in the vocal control he exercises with his material and in the polished style with which he projects everything from bass to tenor.

But apart from the sheer beauty and power of a big concert voice, Petty brings a special quality of excitement to his performance that warms auditors as soon as he starts singing, and continues unabated through 40 minutes of an extensive repertoire.

Moving off-mike occasionally, with little or no loss of power, Petty ranges the gamut of ballads and blues, spirituals and folksongs, jazz, musical comedy and the pop field. He's right at home with foreign language lyrics for the German "Morgen" and the Italian "Volare," in encore, and had to beg off.

With four months in Japan ahead of him and a recording session sandwiched between Playboy Club bookings in Chicago and Miami, Petty should soon know where his future in show business will lead. Certainly with his personality, voice, and the unique ability to bridge the gap between serious and popular music, there's no question this fine Negro singer possesses the necessary talent to make it big. Only intangible is the matter of luck. Petty is quiet but articulate on this point. His career highlight to date is a shot on the Ed Sullivan show and he recognizes the fact that there is little room at the top in his field without the right break. Shaw.

STEPHANE GOLMANN

Songs

46 Mins.
Le Hibou, Ottawa
Stephane Golmann was born in Paris, lives in London, speaks English easily, but his entire performance is done in French. He looks more like a club-owner than a chanter of folk and folksy items, dislikes microphones but overcomes that tendency by demanding silence from management and staff (demanded street doors looked during his stint until Le Hibou discovered customers were going elsewhere) and by solid ability to hold the customers' strict attention.

He would do nicely in smaller niteries, but prefers intimate rooms like coffee houses, and university clubs. Gorm.

AMY ROUELLE

Songs

25 Mins.
hungry 1 (Other Room), San Fran-

Amy Rouelle is a pretty, petite, mocha-colored cocktail singer with a small, pleasant voice and a winning personality. She comes on with "Why Was I Born?" and follows with a clutch of standards, including "Guess Who I Saw Today," from "New Faces of '52," "Spring Fever," an excellent "Tea Cents a Dance," "I've Got You Under My Skin" and "Embraceable You."

She accompanies herself and sings in a light, dainty manner, but it's only when she does the calypso "Kingston Town" that the audience really quiets down, stops rattling glasses and forks and listens.

Miss Rouelle is no better and in the hungry 1's Other Room (dinner and drinks) she is perfectly adequate entertainment. But she obviously needs more poise and more individual style before she can make the leap from cocktail songs to the stage. Stef.

BIG TINY LITTLE (5)

Musical Songs

45 Mins.
Harrah's, Lake Tahoe

Big Tiny Little, a veteran (four years) of the Lawrence Welk troupe, has surrounded himself with enough diversity in combined talent to handle with ease anything from blues to Dixieland to modern jazz. And he's gathering the type of tabler endorsement in this Tahoe Harrah's booking to assure him repeat dates.

He's billed as the "No. 1 exponent of America's happiest music, from the Roaring 20's through the Soaring 60's," and he capably lives up to the title with a fast-paced, smartly selected catalog.

With pianist-vocalist Little handling the emcee chores, he's backed by Jimmy Rossa on drums, trom-

House Reviews

Apollo, N.Y.

Gloria Lynne (4), Sonny Rollins Quartet, Shirley Scott Trio, Grey-Mitchell Sextet, Mort Fega, "Summer Storm" (20th).

The uptown showcase is on a weeklong respite from r&b, r&r and sundry variations, restoring the stage intermily to one of the worthier jazz layouts to camp here. If there's a fault, it's that the session runs to well over two hours; presumably that's great for the buffs, but it still seems like a lot of jam to cram at one sitting.

Headliner, on playback, is thrush Gloria Lynne, who's on the move up, and much appreciated by the Harlem regulars. She's an entertaining chirp with an arresting style, albeit not exactly original. Some vocal affectation mars a ballad like "Stella by Starlight," but she's plenty beguiling with upbeat tunes such as "Just You Wait and See."

Sonny Rollins registers well with his tenor sax takeoffs, and knows how to put out an amusing as well as disciplined catalog. Unit could use a little more strength at drums, but there's a potent element in Jim Hall's facile guitar. It's a flashy unit, too.

Whatever it takes to break down purist resistance to the organ, Shirley Scott has it—getting a lot of inventive, witty and progressive sounds from her Hammond. At moments, as during "Hip Soul," it's a downright ball. Femme has sharp sideman support on sax and traps.

Current bill is solid top to bottom, as evidenced convincingly by showopener Al Grey-Billy Mitchell six, which mixes some originals, an Ellington chestnut, and a joyful "Green Dolphin Street" that spotlights vibist Bobby Hutchinson. This is plainly one of the more stylish groups around in the modern idiom, and they couldn't have a better getaway than the off-and-running "Home Fries."

Mort Fega, deejay with Manhattan indie WEVD, contributes an innocent, call-em-out stint. Pit.

Olympia, Paris

Paris, Jan. 26.
Colette Renard, Machucambos (3), Henri Tisot, Alfred Burton, Rios (2), Audrey Arno, Alain Barriere, Double-Six (6), Arthur Plasschaert Ballet (9), Daniel Janin Orch. (21), Jean-Marie Proslie, \$2.75 top.

Colette Renard comes back after two years of traveling in perfect

bone, trumpet, sax, vocals, impressions, Ward Erwin on jazz bass, vocals; Jerry Holton on guitar, clarinet, banjo, vocals; and Josephine Riley, who professionally uses only her first name, as the lone femme thrush in the quintet.

The leader displays a flashy piano style, and offers many of the titles recorded on his nine Coral albums. Routine is nicely staged and members show good show biz savvy. Albert group accents Little's honky-tonk and ragtime stylings (with leader in derby), various other styles are served up to keep the format from becoming stereotyped.

Little's date runs through Feb. 27. Long

RAHKEL

Foreign folk songs

35 Mins.
Padded Cell, Minneapolis

Better known for her frequent concert appearances since coming to this country five years ago, Israeli songstress Rahkel Hadas, billed by her first name, has been taking an occasional fling at nightclub work, principally in niteries which feature folksingers. Judging from the way she wowed patrons here, she should have no difficulty getting bookings. An illustration of the audience response she evokes is her success in persuading the largely Scandinavian clientele in this hep bistro to join her in singing a Hebrew number, "Hava Nagila."

A stunning looker with a fine voice and lots of personality, Rahkel sings folk songs in 17 languages. Majority of her offerings are Israeli, Greek, Yugoslav, Arabic and Spanish selections. More for laffs than anything else, she throws in a few incidental Yankee

form. Her shrewd, acidulous aspects are leveled and balanced by a wry tenderness. A distinctive voice, an expert stance, depth and projection stamp her a top star here and one who is undoubtedly the ailing Edith Piaf's successor.

Miss Renard gets the best from love laments, sophisticated numbers from love laments, sophisticated numbers or songs of love and foibles. But she is primarily an earthy, direct belter with polish whose impertinent voice and pertinent self force well. Her new numbers have the bite and promise of her previous ones. In short, she is sock.

Machucambos are easy on eyes and ears in a bevy of well chosen Latin songs. Their fine harmonizing, colorful groupings, and expert song and terp interludes by the femme member of the trio, stamp this an international boite, vaude or video entry.

Henry Tisot's canny imitation of President de Gaulle still strikes laughs in its knowing usurping of the voice and physical angles. But he has used this comic bit for over a year and now is wisely burying it to go on to other things. His expert comic timing and material should have him a comic staple no matter what he does.

Alfred Burton mounts a ladder, then has blocks thrown up to him which he alternately places under each hand. It is sagely filled with purposeful misses that get audience gasps and attention. A fine filler. Ditto the Rios, with a man backing to a table to gracefully foot about a youth for expert risley effects.

Audrey Arno is a pert little singer with a pleasing voice and fine mike flair. Her twist and jumpy songs peg her more for an orchestra than a lone vocalist so far. But she looks to turn into a solid staple here even if she lacks the attributes for star material.

Alain Barriere is an okay stand-up singer with catchy little ditties given out in a broken but pleasing voice. But he seems sans the poise, personality and individuality for star status. Double-Six give out okay harmonizing on jazz ballads, using voices like instruments.

Arthur Plasschaert Ballet brightly dresses up the show with short well conceived dance interludes, while Jean-Marie Proslie is an amusing emcee. The Daniel Janin Orch supplies excellent backing to the acts and good listenable medleys. A fine show with a fine star, this looks in for three weeks of good biz. Mosk.

tunes, "Sixteen Tons" and "Hernando's Hideaway." She's accompanied by Shai, a male accordionist and composer she brought to the U.S. from Israel, recently, Rahkel helps to carry the beat on a bongo-like Arabian drum. It's unusual niter fare to say the least with few tablisters able to understand more than a word or two of the lyrics, but the thrush gets the song moods across through plaintive and boisterous tones and varied facial expressions. She also gives a capsule translation of each number before she sings it.

Rahkel spent her first three years in this country studying voice and ballet with Martha Graham. Rees.

Spell It Right

Seattle.

Editor, VARIETY:

Jan. 24 issue of VARIETY carries the item that Edward Robinson named publicity director for the Performing Arts division of the Seattle World's Fair.

It's true that I'm constantly being confused with Francis Robinson (probably because neither of us have much hair), but this is a most exciting venture here and I'd like my friends to know I'm here.

So it's Parkinson, not Robinson, at the Seattle stand. George MacPherson has joined me as my associate.

Thanks.
Edward Parkinson
Director of Publicity
Performing Arts Division

Shows on Broadway

A Passage to India

Theatre Guild Productions, Robert Fryer & Lawrence Carr, with John Herman, by arrangement with Donald Albery & Tennent Productions, Ltd. presentation of drama in three acts (five scenes) by E. M. Forster. Staged by Donald McWhinnie; scenery, Rouben Ter-Arutunian; lighting, John Harvey; associate producer, Don Herbert. Stars: Eric Portman, Gladys Cooper; features: Jan. 31, '62, at the Ambassador Theatre, N.Y.; \$9.50 top weeknights, \$7.50 Friday and Saturday nights.

Dr. Aziz	Zia Mohyeddin
Mr. Fielding	Eric Portman
Mrs. Moore	Gladys Cooper
Miss Adela Quested	Anne Meacham
Prof. Godbole	Saeed Jaffrey
Ronny Heaslop	Louie Edmonds
Guide	Wally Peterson
Mr. McBryde	Donald Moffat
Mrs. Callender	Dorothy Blackburn
Mrs. Turton	Joan White
Mrs. Burton	Margaret Braidwood
Lieutenant	David O'Brien
Mrs. McBryde	Maurice Evans
Dr. Callender	Patrick Hines
Mr. Turton	Robin Craven
Mr. Burton	Albert Quinton
Mr. Hamidullah	James Cox
Mr. Amritraj	Noel Davis
Mr. Das	Leonardo Cimino

Although it is a distinguished novel and was a hit London play "A Passage to India" is only an interesting attempt for the American stage. It opened last Wednesday night (31) at the Ambassador Theatre as a loosely and not very perceptively written, unevenly acted, persistently placid drama.

Although it is unsatisfying as a play, "A Passage to India" may be helped by the established reputation of the original book, the heightened current interest in the Far East, particularly India, and the moderate lustre of its London click and the notable cast. It's a so-so boxoffice prospect, but may have film potential, if skillfully adapted.

Forster's novel, and to some extent the Santha Rama Rau adaptation, has provocative characters. But despite its violent key incident, there is curiously little story movement or suspense, and not much perceptible, or pungency to its treatment of the racial question. For Broadway audiences, who've seen such probing, hard-hitting racial plays as "Deep Are the Roots," "Take a Giant Step" and the current "Purle-Victorious," this latest work seems vague and ineffectual.

The locale of the never-twin shall-met story is a provincial town in India in the early 1920s, and the drama hinges on a hysterical English girl's charge that a friendly young Indian doctor tried to assault her. Although the British colonial authorities are prepared to railroad him, as an example to the native population, the case collapses when she retracts the accusation at the trial, realizing that she must have had hallucinations.

"A Passage to India" tends to be wordy and dawdling well into the second act. It stirs to action at that point, and has a fairly taut third act trial scene, but even it lacks dynamic drive or a sense of revelation. Part of the fault seems to be in the discursive writing, but Donald McWhinnie, who staged the original West End production, has apparently repeated the leisurely tempo that English audiences have the patience to appreciate.

Ziv Mohyeddin, the young Pakistani actor who scored a personal hit in the London edition, gives a lively, infectious performance as the Indian doctor whose instinctive friendliness is turned to bitterness, and the veteran Gladys Cooper is agreeably direct as an English woman with the wisdom to sense truths she cannot see (and doesn't sufficiently clarify).

Eric Portman, in contrast, is slow and strangely hesitant, with a tendency to stand in odd positions, sometimes with his mouth agape, staring at the other players as if he didn't believe a word they say. His speech is frequently unintelligible, but it may be noted in possible extension that his role of the sympathetic Englishman is poorly motivated and unexplained. Anne Meacham makes the ill-written part of the neurotic English girl believable, if not entirely understandable.

Rouben Ter-Arutunian has designed an attractively impressionistic first act setting of a garden pavilion, but his scenery for two cave entrances in the hills looks clumsily primitive, and the interiors of the English club and magistrate's court are routinely adequate. The production is presented by the Theatre Guild, Robert Fryer & Lawrence Carr, with John Herman, plus Don Her-

bert as associate producer and by arrangement with the London firms of Donald Albert and Tennent Productions. That's a lot of management—more than there is show, in fact. Hobs.

Leonard Sillman's New Faces of '62

Carol & Harris Masterson presentation of revue in two acts, with music and lyrics by June Carroll, Arthur Siegel, David Rogers, Mark Bucci, Jack Holmes, Ronny Graham and others; sketches by Ronny Graham, Paul Lynde, Jean Shepherd, Michael Maury, Joey Carter, R. G. Brown and others. Produced and staged by Leonard Sillman; choreography, James Moore; sketch co-staging, Richard Maury; settings and lighting, Marvin Reiss; costumes, Thomas Becker; orchestration, Jay Bower, Mark Bucci, R. G. Oliver, Ted Royal, David Terry; dance arrangements, Jack Holmes; musical director, Abba Bogan; production manager, Jacqueline Adams. Opened Feb. 1, '62, at the Alvin Theatre, N.Y.; \$9.50 top.

Cast: Tom Arthur, Charles Barlow, R. G. Brown, Joey Carter, Jim Corbett, Juan Carlos Copes, Michael Fesco, Travis Hudson, Helen Kardon, Patti Karr, Sylvia Lord, Erin Martin, Marian Mercer, James Moore, Maria Nieves, Sylvia, Joan Thornton, Mickey Wayland.

While "Leonard Sillman's New Faces of '62" was playing its pre-Broadway tryout tour, someone connected with the show sent one of his New York cronies a postcard on which he wrote simply, "Help." On the basis of the revue's opening performance last Thursday night (1) at the Alvin Theatre, the correspondent wasn't kidding. Few shows quite as bad as this come along during a season—or in memory.

The newest edition of Sillman's perennial skit, song and dance ventures is woefully lacking in inspiration and taste, or even of showmanship. There are only occasional moments of mild entertainment, and the producer's latest assortment of talent discoveries are trapped in a collection of passe, coyly clever, tedious material.

There's no point in singling out or dwelling on the over-produced, hackneyed, puerile sketches, the mediocre and instantly forgettable songs and the generally nondescript dances. There are numerous one-liner blackouts, mostly unfunny, and a batch of obvious, witless sketches.

The skits include ponderous wheezes about George Washington and the cherry tree, Moral Re-orientation, luxury air travel, folk songs, religious unification, hillbillies, Jewish musical comedies, neurotic suburbanites and Madison Ave. executives, beauty parlors and juvenile delinquents. The songs and dances are not worth mentioning.

The billboard page of the program lists six writers of music and lyrics and six authors of sketches, but others are credited in the schedule of actual numbers. Why they should want public exposure isn't clear, but there's little purpose in holding them up to additional opprobrium.

As for this latest contingent of young performers, there are 18 of them, and while none gets a chance to appear to much advantage, most give the impression of enthusiasm and spontaneity, and in a few instances a gleam of what may be talent breaks through the overpowering smog of Mad Magazine type jape.

There is, for example, a lanky comedienne-singer named Marian Mercer, who has a mordant sort of clowning knack and a hint of pathos obscured by hideous costumes and a tangle of long, blonde hair. There's a lightning-footed dance team, Juan Carlos Copes and Maria Nieves, though they have little opportunity to dance.

R. G. Brown, a buffoon with jug ears and a cadaverously toothy grin, is intermittently amusing, though overworked. Joey Carter makes a specialty of kidding folk singers in what appears to be the cabaret vernacular. Patti Karr is a notably physical singer, dancer and cut-up and Joan Thornton is pretty enough to be a refuge from a modeling career.

A West Indian singer, Sylvia Lord, suggests possibilities if she could be herself and had appropriate numbers, instead of being saddled with a palpably imitative Eartha Kitt style and preposterously sexy songs. As usual with Broadway shows in which there's mixed-race casting, Miss Lord is carefully segregated from the rest of the company, doing only solo turns and not once participating in a skit or ensemble routine.

There's not much to be said for the physical production, except that

it's on an approximate level with the rest of the show. It may be mentioned, however, that Marvin Reiss, billed as doing the settings and lighting, issued an announcement that he has started legal action to have his name removed from the program, on the ground that his designs were changed without his consent.

Things are tough all over. Hobs.

Concert Review

Zara Doloukhanova

(CARNegie HALL, N.Y.)

If fault can be found with the Soviet diva's recital it was her choice of programming, which nevertheless was meant for an American audience, in spite of the fact that well over half the audience which filled Carnegie Hall seemed to be of Russian descent. The first half of the program listed Russian songs in the original language, with only the accompanied song of Rimsky-Korsakoff "The Tsar's Bride" interesting. The Armenian folksong, "The Crane," which had been a highlight of Miss Doloukhanova's first recital in New York, wowed again and she will probably be unable for the next decade to program a recital without including or encores this work all throughout the U.S. (This time she encored a song in English: Purcell's "Man Is For the Woman Made" and Ravel's "Kaddish").

The French songs came off well. Also, Verdi's aria from "Don Carlos" made one wish (and wonder why not) for more opera works.

Besides her natural talent, Doloukhanova is an example of perfect and rigorous voice training. Her range is large, the control as remarkable as it seems effortless and her musicianship, style and phrasing makes her training even more obvious. Her platform manner is on the formal side, she demonstrates controlled emotion, and never lacks necessary warmth or intensity. Goth.

Touring Shows

(Figures cover Feb. 4-18)

Advise and Consent—Blackstone, Chi (5-17).
All American (tryout)—Erlanger, Philly (5-17).
Marilyn—Mostly one-liners.
Bye Bye Birdie (N.Y. Co.)—National, Wash. (5-17).
Bye Bye Birdie (2d Co.)—Erlanger, Chi (5-17).
Carnival (2d Co.)—Hanna, Cleve (6-17).
Critique—American, St. L. (5-10).
Mostly one-liners (5-17).
Do Re Mi—Wichita, Chi (5-17).
From Paris With Love—Mostly one-liners.
Gift of Time (tryout)—Walnut, Philly (6-17).
General Seeger (tryout)—Shubert, Det. (5-17).
Get It for You—Wholesale (tryout)—Shubert, Philly (12-17).
Irms La Douce—Ford's, Balto. (5-10).
Rivoli—Toto (12-17).
La Plume de Ma Tante—Colonial, Boston (5-17).
Miracle Worker—Shubert, Det. (5-11).
Rivoli—Toto (12-17).
Auditorium, Rochester (5-17).
Music Man—Shubert, Boston (5-17).
Music Man (bus-and-truck)—Mostly one-liners.
My Fair Lady (2d Co.)—Shubert, Cin. (5-17).
Ford's, Balto. (12-17).
National Repertory Theatre—Municipal, Fresno (5).
Grand, Santa Barbara (7).
Geary's, S. F. (6-17).
No Strings (tryout)—O'Keefe, Toronto (5-17).
Rz: Murder (tryout)—Mostly one-liners (5-10).
Orpheum, Mpls. (12-17).
Sound of Music (2d Co.)—Shubert, Chi (5-17).
Taste of Money—Fisher, Det. (5-17).
Tenth Man—Hartford, L. A. (6-17).
Thurber Carnival—Mostly one-liners.
Tyranny in the Attic—Biltmore, L. A. (5-10, closes).
Unsinkable Molly Brown—Bushnell, Hartford (14-17).

Off-Broadway Shows

(Figures denote opening dates)

All in Love, Martinique (11-10-61).
Along Came a Cowboy, Actors (12-14-61).
Apple, Living Theatre (12-61).
Banker's Daughter (Rep) (12-61).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (3-6-61).
Castles in the Air, St. L. (1-14-61).
Connection, Living (Rep) (9-12-61).
Creditors, Mermid (1-25-62).
Fantasies, Sullivan St. (5-3-60).
Fly Blackbird (Rep) (2-5-62).
Ghosts, 4th St. (9-21-61).
Hostage, One Sheridan Sq. (12-12-61).
Johannesburg, Marquee (5-5-62).
Jungle, Living (Rep) (12-61).
Lovers in Metro, Van Dam (10-30-62).
Many Loves, Living (Rep) (10-31-61).
Foxy Sunshine, Players (11-19-61).
Merchant of Venice, Gate (2-2-62).
Moon on Rainbow Shawl, E. 11 (1-15-62).
Misalliance, Sheridan Sq. (9-25-61).
Playboy, Orpheum (1-6-62).
Premise, Premise (11-22-60).
Red Roses, Greenwich Mews (11-27-61).
Wildcat, Players Circle in St. (1-11-62).
SCHEDULED OPENINGS
Theatre Absurd, Cherry Lane (2-11-62).
Golden Apple, York (2-12-62).
Dumbell People, York (2-12-62).
Checkovs Plays, Gramercy (2-15-62).
Side of Paradise, Sher. Sq. (2-21-62).
On Dad—Sing to Me, Phoenix (2-26-62).
Repertoire, Maseur (2-26-62).
Black Monday, Van Dam (2-6-62).
Forever Yours, Provincetown (2-26-62).
Difficult Woman, Barbizon (4-25-62).

Sex Back In Repertory at Met

By ROBERT J. LANDRY

The most potentially embarrassing role in grand opera, "Salome," was enacted at the Met last Friday (2) by a petite French singer-peeler with an American-sounding name, Jane Rhodes. She worked in a flaming red wig, arranged ponytail. She underdressed her seven veils with a golden G-string like a burlesque queen. She was just as far-out as Oscar Wilde could make her in marked contrast to Phillip Yordan's juvenile delinquent Salome in the current film, "King of Kings."

Wilde left nothing unsaid. When John the Baptist refuses to couch with her she takes his head instead. She disgusts a corrupt Oriental court with her subsequent lovemaking and finally her own life is squashed out like a repulsive worm. In contrast Brigid Bazlen in the film only says, when asked by her shocked stepfather what she wants with the Prophet's head, "I want to look at it!" "Salome" remains essentially a stunt on the operatic stage. The long one-act (100 minutes) has a sensual score and situation but it all swings on those veils. Obviously Mlle. Rhodes has majored in the art of stripping and she handles that difficult dance knowingly, ending up about as nude as an opera singer ever gets. That she was not very impressive vocally is perhaps not surprising, or may have been due to her appearing with a fever—which would be tough on both the voice and the unrobing.

Audiences are today more sophisticated. The shock of 1907, when a Mayor of New York closed down "Salome" is now a mere quaint recall. The customers watch with a kind of detached interest to see if the singer playing the role is plausible or preposterous. The French gal was very plausible.

And so sex appeal is back in repertory.

Show Out of Town

All American

Philadelphia, Feb. 6.

Edward Padua presentation of musical comedy in two acts (2 scenes) with book by Mel Brooks, music by Charles Strouse, lyrics by Lee Adams; based on the novel, "Professor Fodor's," by Robert Lewis Taylor. Staged by Joshua Logan; choreography, Danny Daniels; scenery and lighting, Jo Mielziner; costume designer, Campbell; orchestra, Robert Ginzler; dance arrangements and musical direction, John Morris; musical continuity, Trude Rittmann; production manager, Duane Camp. Stars: Ray Bolger; features: Eileen Herlie, Ron Husmann, Anita Gillette, Fritz Weaver. Opened Feb. 6, '62, at the Erlanger Theatre, Philadelphia.

Airline Stewardess..... Lori Rogers
Flight Attendant..... Robert Loe
Customs Officer..... Barney Martin
Immigration Officer..... Michael Gentry
Fetters..... Bernice West
Fleischer..... Mark Marshall
Shinder..... David Thomas
Katrinka..... Betty Oakes
Immigrants..... Will B. Able, Jed Allan, Vicki Belmont, Bonnie Brody, Bill Burns, John Drew, Anthony Falco, Catherine Gale, Joseph Gentry, Warren Hays, Jerry Howard, George Lindsey, Selma Malinger, Fred Martin, Norman Higgins, Sharon Vaughn
Prof. Fodor's..... Ray Bolger
Taxis..... Michael Gentry, Barney Martin, Fred Randall, Norman Higgins, Will B. Able
Policeman..... Jed Allan
Gorilla..... Donnie Brody
Bride..... Bonnie Oakes
Juvenile Delinquents..... Don Atkinson
Bill Landrum, Bill Starr, Kip Watson
Peddler..... Will B. Able
Chewing Gum Girl..... Bonnie Brody
Park Avenue Couple..... Betty Oakes
David Thomas
Drunk..... Mark Marshall
Con Ed Worker..... Joseph Gentry
Bill Burns, Bill Starr, Kip Watson
Sightseeing Tour Guides..... Bernice West, George Lindsey
Marge..... Karen Sargent
Elizabeth Hawkes-Bullock..... Eileen Herlie
Susan..... Anita Gillette
Evan Bricker..... Ron Husmann
Joe..... Warren Hays
Coach Stockworth..... Mark Marshall
Moose..... George Lindsey
Football Players..... Jed Allan, Bill Burns, Anthony Falco, Joseph Gentry, Michael Gentry, Jerry Howard, Bill Landrum, Robert Loe, Joe McWherter, Bill Starr
Pres. Piedmont..... Will B. Able
Prof. Dawson..... David Thomas
Gorilla..... Donnie Brody
House Mother..... Betty Oakes
Boys and Girls..... Robert Loe, Trudy Carole, Karen Sargent, Ed Kresley, Norman Higgins, Sharon Vaughn
Baton Twirler..... Karen Sargent
Red Stern..... Barney Martin
Whistler's Mother..... Betty Oakes
Henderson..... Gifford
Warren Hays
First Bunny..... Barney Martin
Caterer..... Will B. Able
Phillips..... Anthony Falco
Wylee..... Bill Burns
Homecoming Queen..... Sharon Vaughn
Bill Starr
Fountainhead..... Bob Kaban
Musical Numbers: "We'll Use 'What a Country,'" "Our Children," "Animal Attraction," "Back to School Again," "We Speak the Same Language," "I Can Teach Them," "It's Fun to Think," "Once Upon a Time," "Nightlife," "You Just Seen Her," "Physical Fitness," "The Fight Song," "I Couldn't Have Done It Alone," "If I Were You," "The Real Me," "Which Way?"

and there is good contrast between the European scientist and the behemoths of the gridiron. But the professor is anxious to be liked by his students; and to make his engineering lectures attractive he combines them with varsity skull practice and from then on the story becomes sheer fantasy.

The instructor gets his husky charges interested in Archimedes by using his principles for line play. The sizable football squad on stage provides a great deal of gymnastics, tumbling and roughhousing. At one juncture, the cast is tossing footballs out over the heads of the audience. Although the lessons are far-fetched, the students are enabled to pay tribute to their teacher with one amusing song, "It's fun to think."

Eileen Herlie is cast opposite Bolger as the college dean. She teams with him on several duets, notably the liting "Once Upon a Time." During most of the first act, however, Miss Herlie has little to do other than stand and smile agreeably. She, too, gets her big number in show with a modified striptease called "The Real Me."

There is a complete switch during the intermission, with the scene moving to New York and Fritz Weaver giving a funny take-off of neurotic personality molder. Bolger has a couple a nicely staged dramatic bits, a puppet dance and a soliloquy.

But when an audience has come to see Bolger it hasn't come for "Hamlet." They're kept waiting for the star to break loose with his nimble footwork, and when he finally did start taking a few steps the house burst into applause.

There is a good secondary romance between two attractive young people played by Anita Gillette and Ron Husmann. Miss Gillette is a delight to watch and she has a sure instinct for comedy. Husmann has the voice and looks to make him a leading man of promise.

Joshua Logan's direction has a change of pace, swinging from the tumult of the student body to the sentimental duets of the elders. Jo Mielziner has constructed one of those huge unit sets that operate with turntables and numerous sliding panels. Gag.

STRESSING STRAVINSKY

Santa Fe Opera This Summer Revives His Works

Albuquerque, Feb. 6. Plans for the Santa Fe Opera's sixth season, opening July 4, include a special group of short operas by Igor Stravinsky in honor of the composer's 80th birthday. Two performances each are planned of a triple bill of "Mavra," "Renard" and "Le Rossignol," two of "The Rake's Progress" and of a double bill of "Oedipus Rex" and "Persephone." Stravinsky will again be present to oversee production of his works, and to conduct certain performances.

Opening the nine-week season will be a new production of Richard Strauss' "Salome." Also planned are Mozart's "Così fan Tutte," Verdi's "La Traviata," Honegger's "Jeanne d'Arc" and Puccini's "Tosca."

The plot is based on the Robert Lewis Taylor book about the immigrant professor who gets himself a post at a small Texas technical school and immediately becomes involved with the great Saturday afternoon observance, college football. The idea is sound.

Connie Bennett to Bloomgarden: Hope 'Nitpicking' Will Help 'Toys'

New York

Editor, VARIETY:

After reading Kermit Bloomgarden's letter in last week's VARIETY, I sense that he is not contemplating utilizing my services in any plays he may be producing this season, or the next, or the next, or the next.

I am writing this letter to thank VARIETY for publishing the transcript of my now famous Chicago television interview to give anyone interested the opportunity to read in context what I actually said. If all of this nitpicking will help to sell tickets for "Toys in the Attic," I am pleased to be able to be of service.

Another reason is to clarify a few points which Mr. Bloomgarden unwittingly omitted from his letter, as he is actually attacking me for his own errors in judgment.

While still in rehearsal in New York before the play ever started its road tour, I asked to be released from my contract. My request was refused. In Washington, and repeatedly thereafter, I asked to be released. Mr. Bloomgarden kept telling me he would consider my request when he could find a replacement who turned out to be my understudy, who had been with the play from the first day of rehearsals.

Let's now say a word about honor and sense. Is it honorable to engage an actress to do a role for which, according to "management," she was unsuited merely because they believed she would sell tickets? Would it make any sense for me, being paid a percentage of the boxoffice receipts, to have criticized the play and thereby in Bloomgarden's eyes, make people stay away and consequently reduce my own compensation?

I do not think it would be kind (Continued on page 72)

Boston's Michael Murray To Receive R&H Award

Boston, Feb. 6

Michael Murray, artistic director and producer of the Charles Playhouse, a local off-Broadway type operation, received the third Rodgers & Hammerstein award last Wednesday (31) in ceremonies at the theatre. The award carries a grant of \$1,000 and a bronze medalion.

Previous winners have been William Morris Hunt, producer of the Cambridge Drama Festival, in 1959, and Hugh A. Stubbins Jr. and George C. Iznour, jointly for their work for the Loeb Drama Center at Harvard, in 1960. The selection is made by a nomination committee headed by Francis Hatch, and a committee of college presidents in the Boston area.

Plan Big Splash On 'Mr. President' Opening in Wash.

Washington, Feb. 6

When the new musical, "Mr. President," opens its pre-Broadway tryout at the National Theatre here next fall, it may establish a new high for political bazzle.

Tickets, priced at \$100 each, will soon go on sale with members of President Kennedy's family in charge of sales. The \$100 scale will include a dinner, the show and after-theatre ball at the British Embassy. Nothing like it has ever been published before in the national capital.

The opening night splurge will benefit the Lt. Joseph P. Kennedy Jr. Institute and the Kennedy Child Study Center. Honorary chairman is the First Lady, Mrs. Jacqueline Kennedy, and the working co-chairmen are Mrs. Stephen E. Smith, the President's sister, and Mrs. Robert F. Kennedy, the Attorney General's wife.

Other members of the Kennedy family, several New York friends and Republican, Mrs. Jacob Javits, wife of the New York Senator, are among committee members. Mrs. Donald Wilson, wife of the number two executive of the U.S. Information Agency and a close friend of the Kennedy family, has the title of executive chairman.

Plans call for 500 of the National's 1,686 seats to be priced at \$100 and distributed throughout the theatre. The idea is to scatter high ranking officials, so they can be seen by all ticket buyers. Other tickets will sell for \$35 and \$15.

Mrs. George Y. Wheeler, wife of former Washington vice-president of Radio Corp. of America here, is in charge of arranging enough pre-theatre dinner parties so that every \$100 ticket holder will get an invitation. David Ormsby Gore, new British Ambassador and a longtime personal friend of President Kennedy, is planning a dance at his embassy to which all the \$100 crowd will be invited.

"Mr. President" will have songs by Irving Berlin and book by Howard Lindsay and Russel Crouse. The show is being produced by Leonard Hayward.

"Mr. President" will have songs by Irving Berlin and book by Howard Lindsay and Russel Crouse. The show is being produced by Leonard Hayward.

Southern Illinois Univ. Offers Scenery Prizes

Southern Illinois Univ. is conducting a cross-country intercollegiate scenic design contest with prizes of \$100 apiece to the winning entries in undergraduate and graduate divisions. The designs must have been created either for a play produced during the 1961-62 school year or for an assignment in scene-design classes. The deadline for entries is next April 30 with the awards to be announced May 28.

An exhibition of college and university theatre set designs will be staged at SIU during May in conjunction with the competition. It will be open to submissions from staff designers as well as the contest entries.

Get the Message?

The following restaurant information appears in the current (February) issue of Equity, the official publication of Actors Equity.

The Deputy of a touring show which recently played Baltimore reports that Negro members of the cast were refused service at Millers Bros. Restaurant there. It's assumed that all members playing that city will bear in mind when dining out.

Must Be Chicago: Blondell Wants Out of Her Role

Chicago, Feb. 6

Maybe the harsh weather in Chicago is causing an epidemic. Anyway, now a second legit actress has stated publicly that she's unhappy with her role in a touring show here.

At a Screen Directors Guild seminar last week, Joan Blondell, appearing on a panel told the audience of over 100 members that she knew "Bye Bye Birdie" (currently at the Erlanger) is not her kind of show, but that she took the role in "a weak moment." She complained of being "the highest paid actor in a bit role in America."

While she did not speak unfavorably of the show itself, as Constance Bennett did about "Toys in the Attic" several weeks earlier, she did disparage director Gower Champion and made it clear that she hates her assignment in the show. Among her comments was, "I'll be out of the show in two weeks, thank goodness."

It was subsequently learned that the actress will vacate the musical Feb. 17, with Pat McGinis taking over the part for the remainder of the tour.

Peter Bellamy Is Critic For Clev. Plain Dealer; Succeeds Harlowe Hoyt

Cleveland, Feb. 6

Peter Bellamy, former dramatic and film critic of the now defunct Cleveland News before World War II, is the new drama critic of the Cleveland Plain Dealer. He succeeds Harlowe R. Hoyt, who retired last week at the age of 80.

Bellamy joined the P.D. two years ago, after Scripps-Howard bought the old News. For the latter he had also held jobs as gossip columnist, society editor and assistant city editor. His father, the late Paul Bellamy, was editor of the Plain Dealer for 25 years.

The drama department of the P.D. is being reorganized for more comprehensive, wider coverage by Bellamy. The staff includes Glenn C. Pullen, assistant drama critic, feature writer and literary editor, as well as Cleveland Correspondent for VARIETY, W. Ward Marsh continues as film critic, a post he has held 42 years.

Hoyt plans to finish writing two theatrical books during retirement as a follow-up to his "Town Hall Tonight," published five years ago.

Want \$25,000 to Revive Off-Broadway 'Sandhog'

An off-Broadway revival of "Sandhog," the Earl Robinson-Waldo Salt musical first produced in 1954 at the Phoenix Theatre, N.Y., is planned by Robert Bialos and Sherman Wayne. It's to be capitalized at \$25,000. Roger Sullivan will stage the presentation, for which Dobbs Franks will be musical director.

The producers estimate a weekly operating expense of about \$4,000.

Plans for Holyoke, Mass.

Holyoke, Mass., Feb. 6

The Mountain Park Playhouse, local strawhat operation, is due to open its summer season June 18 under a new setup, the Valley Players Corp.

Officers of the group are Carlton Guild, president; Isaac L. Eskinasy, treasurer; and Jean Guild, clerk.

Guber, Ford & Gross Plan \$500,000 Stock Issue for Tent Expansion

Washington, Feb. 6

Saints & Sinners Spot Pays Off in Publicity

Jim Campbell, who's performed at numerous Circus Saints & Sinners affairs, fell into a publicity bonanza when he participated in the club's luncheon spoof of former President Harry S. Truman last week at the Waldorf-Astoria, N.Y. Campbell played both Gen. Douglas A. MacArthur and Abraham Lincoln.

Pictures of Truman with Campbell, as MacArthur, were carried in several New York newspapers, and on NBC-TV's 11 p.m. news report the evening of the day the luncheon was held. CBC-TV's 11 p.m. report that evening ran a picture of Campbell as Lincoln.

'Subways' Netting \$15,000 Per Week; Has 148C to Go

"Subways Are for Sleeping" is moving at express speed towards recovery of its \$400,000 investment. The musical, currently in its seventh week at the St. James Theatre, N.Y., has thus far recouped about 63% of its capitalization. On the chance that the Main Stem business should continue at the sturdy pace after its theatre party bookings are over, the David Merrick presentation could get into the black by the middle of its 16th week at the St. James.

The show, in which Sydney Chaplin and Carol Lawrence costar, has been clearing around \$15,500 weekly on Broadway. It cost \$229,062 to open at the St. James after earning \$68,351 operating profit on a six-week out-of-town tryout. Included in the N.Y. opening cost was \$11,433 in recoverable authors' share of orchestrations, plus \$5,540 for special advertising.

The cost of producing the tuner was \$282,940, with music income of \$2,500 reducing that amount to \$280,440. The Betty Comden-Adolph Green adaptation of Edmund G. Love's book, with music by Jule Styne, opened at the St. James to mixed notices after dropping \$12,460 on a \$36,044 take for five previews at the theatre. The show then cleared \$46,995 in its first three weeks of regular performances on grosses ranging from \$62,373 to \$63,893.

As of Jan. 13, at the end of its third week of regular performances, "Subways" had unrecouped costs of \$193,826. That amount is figured to have been reduced to around \$148,000 as of last Saturday night (3). The backers have thus far been repaid \$100,000 of their investment.

South African Author Now Living in England

London, Feb. 6

South African playwright Monte Doyle, who arrived before Christmas, has decided to settle permanently in England. He believes there will be more scope for his writing in this country than in South Africa, where he was regarded as a leading author of radio dramas and comedy.

His first stage play, "Signpost to Murder," is due Feb. 9 at the Cambridge Theatre with Margaret Lockwood and Derek Farr. He has also written two plays for BBC-TV, and his first film, "Killer Planet," made in South Africa, is due for release in the U.K. next month.

Bob Schnitzer's Post

Ann Arbor, Feb. 6

Robert C. Schnitzer, executive director of Professional Theatre at the Univ. of Michigan, has been elected to the executive committee of the National Council on the Arts & Government, in New York.

Before joining the college faculty, Schnitzer represented the American National Theatre & Academy as State Dept. contact in connection with the International Cultural Exchange program.

Music Fair Enterprises Inc. is proposing a 100,000-share public offering of common stock at \$5 per, on an all-or-none basis. The Philadelphia company, headed by Sheldon Gross, and allied firms, are in the music tent and summer stock business, as owners-operators and producers.

Of the \$400,000 hoped to be garnered from the stock sale (after commissions and expenses), according to the registration statement filed with Securities & Exchange Commission, the outfit plans to earmark \$225,000 for construction and operation for next summer's season a Music Fair tent theatre at Gaithersburg, Md. (to be called the Shady Grove Music Fair), \$31,000 for conversion of the Camden County (N.J.) Music Fair into a permanent building, \$75,000 for equipping a restaurant adjacent to the Painters Mill Music Fair at Owings Mills, Md., and the rest to working capital.

If and when all the proposed shares are sold, Gross will hold 5% of the 214,953 shares of outstanding common stock. Vice-president Leon Guber and secretary-treasurer Edward Felbin (professionally known as Ed Ford) will also hold 5% each. The three each own a third of the 85,010 outstanding class B shares.

Impossible Happens In Vienna: Its Opera Ball Off in Union Hassle

Vienna, Feb. 6

The impossible has happened here—the annual pre-Lenten Opera Ball has been cancelled. The fear of this action was discounted with a stubborn optimism. But finally the continuing feud between the stagehands, civil servants all, and the opera house has produced the order of cancellation from the Minister of Education.

Stagehands are fighting for a five-day week, though the house operates seven days in season. "Overtime" is the nub. At what rate? Management wanted a commitment for 250 hours of overtime annually, but the stagehands nixed that outright. They mostly don't want overtime on any basis, but more leisure—an important element in Vienna.

Hostility prevailing made the prospect of an opera ball in the opera house too loaded with tension.

Stock Tryout in Clev. For Ben Hecht's 'Simone'

Cleveland, Feb. 6

Ben Hecht's new stage drama, "Simone," written for his actress-daughter Jenny, opened last Wednesday (31) at the Cleveland Play House for a three-week tryout. The professional community repertory company has been augmented by several New York guest players, including John Ramondetta and Rudolph Anders.

Norman Twain, an off-Broadway producer, is doing the Play House presentation and plans a Broadway production next fall. It will have Miss Hecht, 18, repeating the role of an idealistic French girl who defies the Nazi invaders in her hometown during World War II.

Harold Stone, also from New York, guest directed the play here. The piece has been adapted from the French original by Lion Feuchtwanger and Bertolt Brecht. Hecht supervised the local production.

Name New Toronto Univ. House for Edw. Tolson

Toronto, Feb. 6

A new 850-seat theatre will be ready for next fall in the Univ. of Toronto's new outlet for opera offerings. The setup will be tagged the Edward Johnson Bldg., in honor of the late Canadian-born tenor who was g.m. of the Metropolitan Opera Co., New York.

The stage of the new house will have a 56-foot frontage and a depth of 134 feet, with a proscenium arch 60 feet high, and an orchestra pit capable of handling 85 musicians.

Foreign Press Queries Philharmonic Hall, N.Y., On Ticket Courtesies

Although the first unit of Manhattan's Lincoln Center of Performing Arts, Philharmonic Hall, opens next September, various policy matters have not yet even been discussed. One is whether to grant ticket courtesies to the foreign press resident in New York.

If legitimate theatre precedent prevails the leading overseas publications probably would be taken care of but after the first and second night lists were accommodated.

Foreign press is also ran in N.Y. but this operates in reverse for Americans in European capitals. Some 19 months ago there was a "problem" in Stockholm when the Jerome Robbins Ballet from U.S. played there and none of the U.S. correspondents could get in. The Swedish concert bureau seeing no reason for deadheading them, Robbins personally took care of several who approached him directly.

Callas Set for London, 4 Dates in W. Germany

London, Feb. 6

Legit and concert impresario Sandor Gorlinsky has signed Maria Callas for five one-night concerts, the first to be Feb. 27 in the Festival Hall, London, and the remaining four in Germany next month. The soprano will be accompanied on stage of her London engagement by the Philharmonia Orchestra, and local orchestras will be engaged for her dates in Germany.

The Festival Hall is scaled up to a \$15 top for the Callas appearance, and the house was sold out within 90 minutes of the opening of the boxoffice last week. There is now a black market for tickets, and ducats are reportedly changing hands at around \$35 apiece.

Mme. Callas' German dates will be March 12 in Munich, March 16 in Hamburg, March 20 in Essen, and March 23 in Bonn. The top price at each of these concerts will be 100 D.M., equivalent to \$10.

It is understood that the singer declined to work on a percentage basis, and is being paid a flat rate fee of around \$10,000 per concert.

Stock Reviews

Chrysanthemum

Palm Beach, Jan. 23.
 Frank Hale, Robert Schuler & Howard Barker presentation (in association with John M. Johnson and MJS Productions) of musical comedy in two acts (18 scenes), with music by Bob Stewart, book and lyrics by Neville Phillips and Robin Chandler. Staged by Jack Sydow, choreography, Ellen Ray; musical features: Leon; costumes and scenery, Howard Barker; lighting, James Riley, Stars Patricia Munsel, Sherry Lambert, Gary Oakes, Ralph Bunker, Geraine Richards, G. Wood, Richard Tone, Joseph Sisk. Opened Jan. 22, '62, at the Royal Poinciana Playhouse, Palm Beach.
 Lavender..... Helena Jackman
 Lily..... Sherry Lambert
 Rose..... Ginger Prince
 Willy..... Bob Buckner
 Sam..... Roger Allan Ray
 Joe..... Peter Clark
 Capt. Brown..... Richard Tone
 Uncle Fred..... G. Wood
 Bob Brown..... Gary Oakes
 Chrysanthemum Brown..... Patricia Munsel
 Ma Carroll..... Frieda Wuzon
 Cynthia Potts..... Patricia Savers
 Edith Hackett..... Fran Allerton
 John Blessington-Briggs..... Michael Evans
 Mary Ann Blessington-Briggs..... Geraine Richards
 Emily..... Kay Loring
 Pepe..... Richard Tone
 Ching Loo..... Joseph Sisk
 Police Officer..... Carroll Robinson
 Others: Ginger Prince, Helena Jackson, Gord Spinner, Sherry Lambert, Elaine King, Natasha Grishkin, Frank Page, Fabian Clark, Peter Clark, Raymond, George, Roger Ray, Bob Buckner.

Patrice Munsel opened the 1962 season of the Royal Poinciana Playhouse in the title role of her husband Robert Schuler's and Howard Barker's American adaptation of the London musical, "Chrysanthemum." This presentation is in the nature of a tryout, with cuts and rewrites planned before its Broadway debut, aimed for next fall.

Miss Munsel may be somewhat miscast in a part which offers little chance for display of her undoubted vocal talents, but she gives a vibrant comedy performance. The musical is a sort of cross between "Little Mary Sunshine" (also produced by Barker) and "Irma La Douce."

What Irma did and Mary would never do, Chrysanthemum was saved from doing. She explains away the years between when she left home one morning "to get the milk" and her reappearance in gorgeous clothes. Her adventures from the time of her kidnapping by a white slaver to her return (with milk "still fresh") is depicted in song and dance, with Chrysanthemum always just escaping a fate worse than death.

In spoofing the melodramas of the early part of this century, the actors play with faces turned to the audience, which may confuse audience unaccustomed to the long-passe technique. Also, the first part of the first act is slow, with many strictly British comedy lines. But as soon as Miss Munsel comes on in an improbable vermillion ensemble with feather boa and tent-sized hat, the show comes to life.

Frank J. Hale has assembled a good cast, and Ellen Ray's choreography is original and effective, even when the dances are more romp than terp. There is little memorable music in Robb Stewart's score, although Miss Munsel's torchy "Sinner Me" and her duet "Is This Love," with Michael Evans, might make good recording. Evans, a British import, is handsome and has an excellent voice. Gary Oakes, a television familiar, is okay in a character comedy role. Geraine Richards is particularly charming as second femme lead. Richard Bunker, a Playhouse regular, is properly pompous as the father of the brood. **Culm.**

Only The Good

Hollywood, Jan. 26.
 Lou Waxman (Five Point Productions) presentation of melodrama in three acts by Clyde Ware. Staged by Norman Burton; settings and lighting, Charles T. Morrison; costumes, Monica Berger. Opened Jan. 25, '62, at the Hollywood Center Theatre, Hollywood; \$3.50 top.
 Willie Jackson..... Isabel Jewel
 George Jackson..... Vil Palmer
 Larry Jackson..... Bruce Dern
 Norma Cade..... Diane Ladd
 Walter Jackson..... Norman Burton
 Pauline Condratik..... Connie Wallace

Clyde Ware's melodrama, "Only the Good," is uneven and depressing. The play involves the decay of a middle-class Pittsburgh family. When one brother discovers another in the act of attacking the third brother's fiancée, there is a killing and the mental crackup of the mother, but an indication of hope and insight at the final curtain.

Stuck with shallow parts, the actors can only offer outbursts of histrionics. As the mother, Isabel Jewell plays with sincerity and poise, but cannot bring the char-

acter into focus. The three immature brothers are portrayed by Norman Burton, Val Palmer and Bruce Dern with scattered moments of force. Diane Ladd and Connie Wallace are decorative as the respectively sweet and shady girls involved in the bedlam.

As stager, Burton has made a game try, and Charles T. Morrison's sets and props seem sturdy enough to hold up under the nightly battle-royal. **Tube.**

Guys and Dolls

San Francisco, Jan. 24.
 Russell Lewis & Howard Young revival of musical comedy in two acts, with music and lyrics by Frank Loesser, book by Jo Swerling and Abe Burrows, based on story by Damon Runyon. Staged by Oliver Cliff. Musical direction, Samuel Matovsky; choreography, Don Weissmuller; costumes, Richard Smart; lighting, David Arrow. Stars Lloyd Bridges, Pamela Britton, Beverly Allson, Army Freeman, Lou Nova. Opened Jan. 23, '62, at the Sheraton-Palace Hotel's Garden Court, San Francisco; \$7.75-9.50 minimum, including dinner.
 Nicely-Nicely Johnson..... Robert Miller Driscoll
 Benny Southstreet..... Gordon Wood
 Rusty Charlie..... Adam Deane
 Sarah Brown..... Pamela Britton
 Arrive Abnerathy..... Oliver Cliff
 Agatha..... Gila Melandoff
 Harry the Horse..... Noel Parent
 Lt. Brannigan..... Tom Wilde
 Nathan Detroit..... Army Freeman
 Angie the Ox..... Lou Procopio
 Miss Adelaide..... Pamela Britton
 Sky Masterson..... Lloyd Bridges
 Mimi..... Beverly Allson
 Gen. Matilda Cartwright..... Lou Nova
 Big Julie..... Lou Nova
 Society Max..... Leo Duggan

Played in the round, on a tiny (18 by 20 feet) raised platform, "Guys and Dolls" must depend on thoroughly professional performances to be effective. The performances in this Russell Lewis and Howard Young production are strong, if not exactly subtle. But then subtleties might very well be lost in an audience of 600 persons seated at tables, smoking, drinking and occasionally whispering.

The Sheraton-Palace's Garden Court is a big, elegant room with a glass ceiling four stories high. In this setting, even with the aid of mikes, many spoken lines and some lyrics inevitably are lost. Nevertheless, this show's principals manage to punch across the broad outlines of "Guys and Dolls," thanks in large part to Samuel Matovsky's bright, sharp musical direction.

Stager Oliver Cliff has evidently worked hard to keep both principals and minor characters moving, so that they would project to all parts of the audience. Choreographer Don Weissmuller has done wonders to cram the show's cut-down dance routines onto the little platform.

Lloyd Bridges as Sky Masterson projects the gambler's role believably. He has done it before in summer stock and this experience helps. Army Freeman, in the lush Nathan Detroit role, is funny in the proper Runyon idiom.

But it's the two femme principals who cop make a lot of attention. Pamela Britton, as Miss Adelaide, belts her songs, swishes her hips and, has a nice feeling of pathos. Beverly Allson, a lovely, brunette, dimpled Sarah Brown, has a fine voice and considerable acting ability, especially in the Havana cabaret scene. Incidentally, the producers have shifted the Havana locale to Puerto Rico, raising an eyebrow or two in the audience and causing Bridges to miff a line.

Robert Miller Driscoll has a fine tenor as Nicely-Nicely Johnson; Lou Nova is a passable Big Julie and the lesser characters sing and dance well.

Nevertheless, there is a question about this kind of presentation of a show like "Guys and Dolls." The production is "limited," using a table and two chairs here, a street lamp there, a newswoman for another scene. These sparse sets have cleared quickly between scenes. It's a worthy try, but something is missing.

Similarly, David Arrow's lighting and Richard Smart's costumes are probably the best possible considering the budget of roughly \$12,000 weekly. Stripped of production values, "Guys and Dolls" tends to be merely a medley of show tunes. In this case the tunes are good, and they receive what are, on the whole, excellent performances. But the book part of the show tends to get lost. **Stef.**

Jan Nelson has succeeded Rosemary Murphy in "The Aspern Papers," opening tonight (Wed.) at the Playhouse, N.Y.

CHI'S LYRIC SETS '100'

Seven Week Opera Season Has Other Novelties

Chicago, Feb. 6.

Thanks to a couple of unnamed money donors, Chicago's Lyric Opera is planning to mount next season the Alexander Borodin opera "Prince Igor," a rare avia in the U.S., reputedly staged only once before in this country.

Lyric general manager Carol Fox said Boris Christoff will sing the roles of Prince Galitsky and Kahn Kontchak. Company's '62 seven-week season also projects a first Lyric production of Gluck's "Orfeo," and presentations of "Marriage of Figaro" and "L'Elisir d'Amore."

Soprano Renata Tebaldi, absent also from the Met this season, will return next fall.

Think APA Engagement At the Miller, Milwaukee, Fulfilled Its Objective

New York.

The article headlined "APA Group Lost 27G at Miller Theatre, Milwaukee," in the Jan. 24 issue of VARIETY is misleading, we feel. The Fred Miller management, to its credit, attempted a radical change of policy from a winter stock star system to one of a strong resident company presenting classical plays in repertory.

The Assn. of Producing Artists was pleased to have been invited to initiate the new policy, and the Miller management was fully aware that the schedule it demanded of us and the quality of the company and productions that we represented involved a budget which could scarcely break even at 100% capacity. Indeed, the inevitable loss was considered to be an investment in the future of the new policy.

We are disappointed that the article mentioned only the loss, and omitted any reference to the purpose of our visit, the results of our efforts, the consistently fine response of the local critics and the building of the new audience which was aimed at.

Ellis Rabb and Robert Alan Gold, respectively artistic director and general manager, Assn. of Producing Artists.

SEATTLE WORLD'S FAIR SETS BUSY SCHEDULE

Seattle, Feb. 6.

Entertainment bookings for the Seattle World's Fair, opening April 21 and continuing through Oct. 21, are being filled out. Performances will be staged in a group of buildings including a 3,100-seat opera house, a 5,500-seat arena, an 800-seat legit theatre and a 12,000-seat stadium.

Among the shows slated thus far are:

The Royal Dramatic Theatre of Sweden, the Folkloric Ballet of Mexico, Comedie Canadienne, the Old Vic Theatre, the Royal Danco of Thailand, the Greek National Theatre, Japan's Bunraku Puppets, Bayanin Dancers from the Philippines and the Gen. of the State Dance Co. from Russia, the Korean Folk Art, the D'Oyley Carle Opera Co., the Rapadoma, Uday Shankar Dancers and the Foch-Hing Theatre.

American shows set thus far include Helen Hayes and Maurice Evans in a program of Shakespeare readings, the San Francisco Ballet, the Philadelphia Orchestra, conducted by Eugene Ormandy, the N.Y. City Ballet, Seattle's Cirque Theatre, the Actor's Workshop of San Francisco and the Seattle Symphony production of "Aida."

There will be a film festival, including documentaries and features from the U.S. and foreign countries. On the pop side there will be such artists as Johnny Ray, Bobby Darin, the Beach Boys, Nat King Cole, Ella Fitzgerald, Lawrence Welk and Victor Borge.

Set for the Stadium so far are the Mexican Motorcyclists de Transito and Voladores de Papantla, kite fighters and boxers from Thailand, a group of Chinese acrobats, the program of the Royal Canadian Mounted Police and an Indian show.

Other Stadium events will range from Billy Graham to the famous Lippinzer Waltzing Horses of Vienna. Special entertainment for children will include the Ringling Bros., Barnum & Bailey Circus, the Shrine-Polack Bros. Circus, the Littlest Circus, and the Children's Theatre of America. Concert events will include appearances by Igor Stravinsky, Van Cliburn, Theodore Bikel, Isaac Stern, Eugene Istomin, Leonard Rose, Adele Addison, Richard Dyer Bennett, Carl Sandburg and Robert Frost.

Legit Bits

Arthur Kennedy and Burt Brinkhoff have joined the staff of the New 7 Art Theatre & Studio, N.Y. Fred L. D'Ambrosio, formerly chief of the Regulation A section of the N.Y. regional office of the Securities and Exchange Commission, has joined the N.Y. firm of Unterberg & Unterberg, specializing in corporate and securities law.

"The Adventures of Highjump," a children's musical by Treva Silverman, is being produced by Cav Kap Productions for weekend afternoon showings at Theatre East, N.Y.

Jane Connell will appear in the off-Broadway revival of "Golden Apple."

Producer-director Day Tuttle, who owns the Phoenix 74th Street Theatre, N.Y., has acquired the rights to Orin Core's choral adaptation of "The Book of Job," which the Drama Committee of Christ Church will present with Tuttle as executive producer, in the nave of Christ Church Methodist, N.Y., beginning Friday (9).

Tony Perkins is scheduled to star in Saint Subber's planned Broadway production of "Harold," by Herman Raucher, a tv scripter and vice-president and copy director of the Reach, McClintock agency.

A Feb. 26-27 booking at the Univ. of Rochester has been added to the Ontario and Quebec university dates to be played by a company from the Stratford Shakespearean Festival beginning last night (Tues.) at the Ontario Agricultural College, Guelph.

The American Playwrights Forum will launch a Monday night series of productions at the One Sheridan Square Theatre, N.Y., next Feb. 19.

A musical version of the 1954 film, "Hobson's Choice," is planned for Broadway production next season by film-tv producer Robert Welch and literary agent Lester Lansky. The writers haven't been set.

Margaret Webster, director of the Broadway-bound production of "Aspen Papers," will return to London following the play's preem tonight (Wed.) at the Playhouse, N.Y. to stage Pamel Frankau's adaptation of her own novel, "Ask Me No More," slated for a West End opening next May under sponsorship of Laurier Lister and Ethel Reiner.

Gershon Kingsley is musical director for the off-Broadway production of "Fly Blackbird."

Nancy Nugent has succeeded Carrie Nye in the off-Broadway revival of "Ghost."

"Dumbell People in a Barbell World" by Dan Blue, an editor with Fawcett Publications, is being produced for off-Broadway presentation by Kenneth J. Stein, of CBS-TV's program department, and Maxwell Silverman. George Mallonée is directing the cast, headed by Jan Miner, Lon Clark and Tressa Hughes, and William Bohmert is set designer.

Rhoda Levine, a New York choreographer, is the author of "Prince What-Shall-I-Do," a children's book published recently in London with illustrations by British comedy writer, Sandy Wilson. Two other books by Miss Levine are scheduled for U.S. publication, one of which will be illustrated by British scenic designer Tony Walton.

Adriane Rogers has taken over as the belly dancer in the Broadway production of "Carnival," succeeding Luba Lisa, who relinquished the role to play a fashion model in the upcoming "I Can Get It for You Wholesale."

British stager Douglas Seale has resumed his teaching activities at the Circle in the Square School and Workshop, N.Y.

"Star of the Morning," a play by Loffen Mitchell hinged on the careers of yesteryear vaude comic, Bert Williams, and his partner, George Walker, is scheduled for off-Broadway production by Monroe Werthman. The production will contain songs associated with Williams and Walker, plus additional music and lyrics by Louis Mitchell, Romake Bearden and Clyde Fox.

Brunetta Barnett, who played Felicity Trollop Pardon in the London production of "The Blacks," is now repeating the role in the off-Broadway production of the drama.

Arthur Lief is musical director of the off-Broadway production of "The Banker's Daughter." Richard North Gage, managing

director of the Allenberry Players Inc., Bolling Springs, Pa., is in New York to catch Broadway and off-Broadway shows and to line up a staff for the upcoming summer season.

Sidney Kay, who's an actor and teacher of acting, left New York recently for London for a three-month instructing stint at the Royal Academy of Dramatic Arts where he'll give Method lessons and direct scenes. His actress-wife, Elizabeth Hubbard, who appears on tv's "Guiding Light," remains in Manhattan.

Broadway producer Clifford Hayman has entered the personal management field, having set his first client, producer-director Shepard Traube, as stager of the projected Main Stem presentation of "Indoor Sport."

Off-Broadway producer Robert D. Feldstein plans making his Main Stem managerial debut next season with "Yogi and the Harlot," a musical with a book by Logan Smiley, currently associated with the Russell Birdwell publicity office. A lyricist and composer haven't been set yet.

Rita Hayworth and Gary Merrill will costar in Bernard Evlin's "Step on a Crack," to be produced on Broadway next season by Herbert Swope Jr., who will also direct. Rodney Millington, managing director of The Spotlight, British film-legit casting directory, planes from London to New York tomorrow (Thurs.) for his annual show-casting visit of three weeks.

Agnes de Mille is choreographing a new ballet, "Ballade," for Canada's Royal Winnipeg Ballet, using the score from "Brigadoon," for which she created the dances on Broadway.

"The Perfect Setup," by film writer Jack Sher, is planned for Broadway production either in the spring or fall of this year by Martin Poll and Martin Melcher in association with John Shubert. The general manager will be C. Edwin Knill.

Rehearsals of the Michael Ellis production of S. J. Perelman's "The Beauty Part," in which Bert Lahr is to star, are scheduled to begin next August for a Broadway opening in October.

John Dutra will appear at the Royal Poinciana Playhouse, Palm Beach, next week in "Hocus Pocus," the Mel Dineell-Hermione Gingold play, in which Miss Gingold will star.

A legit version of "The Lone" (Continued on page 72)

Road Show Review

The Best Men

Toledo, Jan. 23.

Toledo Civic Playgoers Assn. presentation of Morton Gottlieb & Henry Guttent, production of comedy in three acts (seven scenes), by Gore Vidal. Staged by Martin Fried; scenery, Richard Shoemaker; costumes, Henry Heyman. Stars Don Porter, Scott Brady, features Tom Gorman. Caught Jan. 22, '62, at the Rivoli Theatre, Toledo.

Cast also includes Jebby Converse, Donna Pearson, Richard Robbins, Edward McNally, Dale Engle, Grant Gordon, Donald Hyman, Margaret Sheehan, Joan McForce, Douglas McLellan, Don Harper, James Hay, Mabel Cochran.

A competent cast, headed by Don Porter, Scott Brady and Tom Gorman, gives an entertaining performance of "The Best Men." The touring production, presented here under the sponsorship of United Performing Arts, Inc., was presented by the Toledo Civic Playgoers Assn.

Gore Vidal's comedy, with its good plot, convincing characters, strong conflict and climactic curtain lines, should do well with road audiences, as it did on Broadway. Porter, cast as the idealistic Presidential candidate, and Scott Brady, as his ruthless Senator opponent, are believable, and the performance of Tom Gorman as the rasy-voiced zesty, former president brings the show alive.

Mabel Cochran, as a leader of the women's committee, garners her share of laughs, while Peggy Converse underplays successfully as the idealistic candidate's quiet wife and Donna Pearson, as the Senator's flamboyant spouse, lends capable support. The others are varying good. The Richard Shoemaker scenery is well-contrived and Henry Heyman's costumes are excellent. **Klin.**

Road Lively; 'Gift' \$51,160 (10), N.H.; 'Strings' Record \$81,063 in Detroit; 'Do Re' \$49,586, 'Advise' \$28,593, Chi

The road was generally perky last week, with straight plays even getting into the high-grossing lineup.

As usual, the musical registered the top figures, notably "No Strings" in the finale of its Detroit break-in stand, "The Sound of Music" again in Chicago, "Bye Bye Birdie" in Baltimore, "My Fair Lady" in Cincinnati and "La Plume de Ma Tante" in Boston.

"A Gift of Time" mopped up in its break-in engagement in New Haven and the Old Vic did well in its concluding week in Washington.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Bye Bye Birdie (N. Y. Co.) (6th wk) (\$4.85-\$6.75; 1,819; \$68,294). Previous week, \$33,790. Nixon, Pittsburgh.

Last week, \$52,639 with Theatre Guild-American Theatre Society subscription.

BOSTON

La Plume de Ma Tante, Colonial (R-RS) (2d wk) (\$6.50-\$7.50; 1,685; \$66,671). Previous week, \$46,113.

Last week, \$50,820.

Music Man, Shubert (MC-RS) (6th wk) (\$8.25-\$8.75; 1,696; \$61,347). Previous week, \$49,817 with Show of the Month Club patronage.

Last week, \$44,204.

CHICAGO

Advise and Consent, Blackstone (D-RS) (1st wk) (\$5.50-\$5.95; 1,447; \$43,500) (Farley Granger, Chester Morris). Previous week, \$53,130 with Orpheum Series subscription, Orpheum, Minneapolis.

Opened here Jan. 30 to two endorsements (Dettmer, American; Norris, Sun-Times) and two pans (Cassidy, Tribune; Harris, Daily News).

Last week, \$28,593.

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (22d wk) (\$6-\$7; 1,380; \$50,500). Previous week, \$36,972.

Last week, \$34,286.

Do Re Mi, McVickers (MC-RS) (1st wk) (\$6-\$7; 1,975; \$72,000) (Phil Silvers). Previous week, \$64,333, O'Keefe, Toronto.

Opened here Jan. 30 to one affirmative notice (Willis, Tribune; two qualified approvals (Hennah, Daily News; Syse, Sun-Times) and one non-committal (Dettmer, American).

Last week, \$49,586.

Sound of Music, Shubert (MC-RS) (12th wk) (\$5.95-\$6.60; 2,100; \$72,000) (Florence Henderson). Previous week, \$71,058.

Last week, \$71,410.

CINCINNATI

My Fair Lady, Shubert (MC-RS) (\$6; 2,500; \$83,700) (Ronald Drake, Caroline Dixon). Previous week, \$64,123, Auditorium, Dayton.

Last week, \$50,993.

DETROIT

From Paris with Love, Cass (R-RS) (\$4.85; 1,482; \$35,000) (Genevieve). Previous week, \$3,381, Royal Alexandra, Toronto.

Last week, \$13,370.

Miracle Worker, Shubert (D-RS) (1st wk) (\$5; 1,600; \$35,000). Previous week, \$37,900, six-performance split.

Last week, \$11,581.

No Strings, Fisher (MC-T) (3d wk) (\$6.50; 2,081; \$88,000). Previous week, \$79,820 with Fisher Playgoer subscription.

Last week, house record, \$81,063.

LOS ANGELES

National Repertory Theatre, Hartford (Rep-RS) (3d wk) (\$4.95-\$6; 1,032; \$31,500) (Eva Le Gallienne, Faye Emerson). Previous

week, \$20,996 for "Elizabeth the Queen," "Mary Stuart" repertory. Last week, \$20,895 with TG-ATS subscription for "Elizabeth," "Mary" repertory.

Toys in the Attic, Biltmore (D-RS) (2d wk) (\$4-\$5; 1,636; \$50,600) (Anne Revere, Scott McKay, Patricia Jessel). Previous week, \$17,048 for seven performances with TG-ATS subscription.

Last week, \$22,838 with TG-ATS subscription.

NEW HAVEN

Gift of Time, Shubert (D-T) (\$4.80; 1,850; \$56,400) (Henry Fonda, Olivia de Havilland). Opened here Jan. 29 to two endorsements (Johnson, Journal-Courier; Sizer, Register).

Last week, \$51,160 for eight performances and two previews (Jan. 26-27).

PHILADELPHIA

Aspen Papers, Walnut (D-T) (2d wk) (\$4.80-\$5.40; 1,349; \$36,000) (Maurice Evans, Wendy Hiller, Françoise Rosay). Previous week, \$12,335.

Last week, \$13,107.

Best Man, Forrest (D-RS) (2d wk) (\$4.80-\$5.40; 1,760; \$50,726) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, \$30,622 with TG-ATS subscription.

Last week, \$37,145 with TG-ATS subscription. Ended tour here last Saturday night (3).

PITTSBURGH

Irma La Douce, Nixon (MC-RS) (\$5.50; 1,760; \$43,000). Previous week, \$39,540 with TG-ATS subscription, Hanna, Cleveland.

Opened here Jan. 29 to two raves (Fanning, Post Gazette; Monahan, Press).

Last week, \$37,033 with TG-ATS subscription.

ST. LOUIS

Taste of Honey, American (D-RS) (\$5; 1,863; \$48,000) (Hermione Baddeley, Frances Cuka). Previous week, \$19,980 with TG-ATS subscription, eight-performance split.

Last week, \$20,915 with TG-ATS subscription.

TORONTO

Evening with Yves Montand, O'Keefe (Solo-RS) (\$6; 3,211; \$92,971). Previous week, laid off.

Opened here Jan. 29 to three endorsements (Evans, Telegram; Hicklin, Globe and Mail; Michener, Star).

Last week, \$63,273 for seven performances. Ended tour here last Saturday night (27).

WASHINGTON

Old Vic, National (Rep) (2d wk) (\$4.95-\$5.75; 1,686; \$44,225). Previous week, \$37,735 for seven performances of "Macbeth."

Last week, \$43,467 for four performances of "Saint Joan" and three performances of "Romeo and Juliet."

WILMINGTON

Carnival, Playhouse (MC-RS) (\$7.70; 1,251; \$50,000). Previous week, \$41,613, Shubert, Philadelphia.

Last week, \$42,189 with TG-ATS subscription.

SPLIT WEEKS

Music Man (bus-and-truck) (MC-RS). Previous week, \$45,694 for eight-performance split.

Last week, \$47,609 for six performances. Fox-California, San Bernardino, Tuesday (30), one, \$6,750; Civic, Pasadena, Thursday (1), two; \$23,818; Russ, San Diego, Friday-Saturday (2-3), three, \$17,035.

Tenth Man (D-RS). Previous week, \$28,024 with TG-ATS subscription, American, St. Louis.

Last week, \$18,207 for seven performances at the Music Hall, Kansas City, Monday-Wednesday (29-31), with TG-ATS subscription, and the Paramount, Omaha, Thursday-Saturday (1-3).

Thurber Carnival (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, \$30,823, seven-performance split.

Last week, \$29,151 for seven performances, Memorial Coliseum,

Carnegie Competitive

As forecast when the premises were saved by a New York City bond issue authorized especially by the state legislature in Albany, Carnegie Hall is being airconditioned. This is in the hope of extending the season in the spring, opening it earlier in the autumn and, if possible, adding considerable rental revenues in the hot weather.

Carnegie is facing a strong rivalry with the new Philharmonic Hall at Lincoln Center which opens next September and which already is romancing Carnegie regulars.

Mashaltown, Ia. Sunday (28), one, \$2,263; Civic, Omaha, Monday (29), one, \$1,845; High School, Topeka, Tuesday (30), one, \$5,000; Memorial, Pueblo, Thursday (1), one, \$5,000; Auditorium, Denver, Friday-Saturday (2-3), three, \$15,043.

LA MASCARA THEATRE CLOSES IN SAN JUAN

San Juan, P.R., Feb. 6.

La Mascara Theatre shuttered Sunday (4) because of "a basic policy dispute" between its directors, Helena Montalban and Raul Davila. The operation, which has been presenting Strindberg's "Miss Julie," is Puerto Rico's foremost professional pocket-size theatrical group. The Spanish language theatre recently celebrated its first anniversary.

Rehearsals of the suspense melodrama, "Gaslight," the forthcoming presentation, were discontinued earlier last week. "Gaslight" was to have opened next Saturday (10). Miss Montalban and Davila, both prominent local actors, were said to have "widely different opinions" on how the group should be run, and the type of productions that should be staged.

Both have submitted separate applications for the continued use of the theatre, according to Rafael Delgado Marquez, general manager of the Communications Authority. La Mascara, dedicated to the presentation of modern and classic dramas, in Spanish, stages plays each weekend in the Communications Authority Theatre, Stop 20, Ponce de Leon, Santurce.

The lease for the use of the theatre expired Jan. 31, Delgado said. "We will give these people all the time they need to straighten out their difficulties. If they can't do it, the applications they submitted will be considered for use of the theatre as each sees fit," Delgado further noted that his department would do "everything possible" to aid the continuation of the theatrical venture.

Davila and Miss Montalban, who founded La Mascara with Braulio Castillo, successfully staged nine productions in 13 months. Castillo, currently studying television direction in New York City, left the company several months after it was formed.

Chi's Roger Dettmer Pre-Covered 'Advise'

Chicago, Feb. 6.

While three of the four dailies here covered the concurrent openings of "Advise and Consent" and "Do Re Mi" last Tuesday (30) night by sending a second-stringer to one of the shows, the American's first string critic, Roger Dettmer, was able to review both the following morning. He did it by catching "Advise" in Minneapolis the previous week.

Dettmer followed up with a second review of the political drama the next day, catching it in its second night at the Blackstone. Incidentally, he had greater reservations about the play in Chicago than he did in Minneapolis.

'Murder' in Spanish

Albuquerque, Feb. 6.

T. S. Eliot's "Murder in the Cathedral" was presented last week at the Montezuma Seminary, near Las Vegas, N. M. There was one switch—the performance was in Spanish.

The show, presented by the students of the religious school, was the first program of this year's all-Spanish lecture series, sponsored by the Foreign Language Institute for secondary teachers of Spanish.

B'way Eases a Bit; 'Family' \$26,672; 'India' \$22,095 (7), 'Faces' \$22,529 (6), 4 Sellouts, 2 Openings This Week

Broadway ebbed a bit last week, but four shows registered capacity grosses—"How to Succeed in Business Without Really Trying," "A Man for All Seasons," "Milk and Honey" and "The Night of the Iguana."

Of the recent openings, "A Family Affair" and "Leonard Sillman's New Faces of '62" have started slowly, while "A Passage to India" did moderate business for its initial part-week. A sampling of receipts at several shows Monday night (5) indicated that grosses may be down further this week.

Estimates for Last Week

Keys: C (Comedy), **D** (Drama), **CD** (Comedy-Drama), **R** (Revue), **MC** (Musical-Comedy), **MD** (Musical-Drama), **O** (Opera), **OP** (Opera), **Rep** (Repertory), **DR** (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Camelot, Majestic (MC) (61st wk; 489 p) (\$9.40; 1,626; \$84,000) (Julie Andrews, William Squire). Previous week, \$63,533.

Last week, \$63,100.

Cartaker, Lyceum (CD) (18th wk; 141 p) (\$6.90-\$7.50; 955; \$30,114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, \$16,737. Moves February 25 to the Miller's Theatre for four weeks prior to embarking on a tour.

Last week, \$15,342.

Carnival, Imperial (MC) (43d wk; 340 p) (\$8.60; 1,428; \$68,299) (Anna Maria Alberghetti). Previous week, \$57,812.

Last week, \$55,971.

Come Blow Your Horn, Atkinson (C) (50th wk; 397 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$24,705.

Last week, \$22,031.

Family Affair, Rose (MC) (2d wk; 9 p) (\$8.60-\$9.60; 1,162; \$54,000) (Shelley Berman, Eileen Heckart). Previous week, \$19,072 for opening performance and five previews.

Last week, \$26,672.

Gay Life, Shubert (MC) (12th wk; 89 p) (\$8.60-\$9.40; 1,461; \$61,000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, \$38,223. Must vacate the theatre by March 17 to make way for the incoming "I Can Get It for You Wholesale."

Last week, \$36,728.

Gideon, Plymouth (D) (13th wk; 100 p) (\$7.50; 999; \$45,000) (Fredric March, Douglas Campbell). Previous week, \$30,058.

Last week, \$27,961.

How to Succeed in Business Without Really Trying, 46th St. (MC) (17th wk; 129 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,410.

Last week, \$67,428.

Man for All Seasons, ANTA (D) (11th wk; 85 p) (\$6.90-\$7.50; 1,185; \$48,377) (Paul Scofield, Thomas Gomez, George Rose). Previous week, \$49,212.

Last week, \$49,395.

Mary, Mary, Hayes (C) (48th wk; 380 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$43,040. Nancy Olson is pinchhitting for Miss Bel Geddes, who began a four-week vacation last Monday (5).

Last week, \$43,159.

Milk and Honey, Beck (MC) (17th wk; 135 p) (\$8.60-\$9.60; 1,280; \$62,805) (Robert Weede, Mimi Benzil, Molly Picon, Tommy Rall). Previous week, \$63,001.

Last week, \$62,854.

My Fair Lady, Hellinger (MC) (307th wk; 2,446 p) (\$8.05; 1,551; \$69,500) (Michael Allinson, Margot

Moser). Previous week, \$48,133. Last week, \$47,162.

New Faces of '62, Alvin (R) (1st wk; 4 p) (\$8.60; 1,100; \$63,429).

Opened last Thursday night (1) to two favorable notices (Chapman, News; Nadel, World-Telegram) and five unfavorable (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, \$22,529 for four performances and two previews.

Night of the Iguana, Royale (D) (6th wk; 44 p) (\$6.90-\$7.50; 999; \$42,000) (Margaret Leighton, Bette Davis, Alan Webb). Previous week, \$39,893 with parties.

Last week, \$42,550.

Passage to India, Ambassador (D) (1st wk; 5 p) (\$6.90-\$7.50; 1,155; \$43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin, Anne Meacham).

Opened last Wednesday night (31) to three favorable reviews (McClain, Journal-American; Taubman, Times; Watts, Post), one qualified approval (Kerr, Herald Tribune) and three unfavorable (Chapman, News; Coleman, Mirror; Nadel, World-Telegram).

Last week, \$22,095 for six performances and one preview.

Purle Victorious, Longacre (C) (19th wk; 148 p) (\$6.90-\$7.50; 1,101; \$40,019). Previous week, \$14,426.

Last week, \$16,054.

Romulus, Music Box (C) (4th wk; 29 p) (\$6.90-\$7.50; 1,101; \$40,107) (Cyril Ritchard). Previous week, \$22,721.

Last week, \$19,747.

Ross, O'Neill (D) (6th wk; 47 p) (\$6.90-\$7.50; 1,076; \$47,823) (John Mills). Previous week, \$32,787 with parties.

Last week, \$28,234 with parties.

Sail Away, Broadhurst (MC) (16th wk; 143 p) (\$8.60-\$9.40; 1,214; \$58,136). Previous week, \$45,266 with parties.

Last week, \$33,301 with parties.

Shot in the Dark, Booth (C) (16th wk; 125 p) (\$6.90-\$7.50; \$97; \$32,400) (Julie Harris). Previous week, \$31,355.

Last week, \$30,276.

Sound of Music, Lunt-Fontanne (MD) (11th wk; 876 p) (\$9.60; 1,407; \$75,000) (Martha Wright). Previous week, \$32,355.

Last week, \$49,557.

Subways Are for Sleeping, St. James (MC) (6th wk; 45 p) (\$6.60-\$9.40; 1,615; \$69,500) (Sydney Chaplin, Carol Lawrence). Previous week, \$62,854 with parties.

Last week, \$59,442 with parties.

Sunday in New York, Golden (C) (10th wk; 77 p) (\$6.90-\$7.50; 773; \$30,000). Previous week, \$14,696.

Last week, \$10,753.

Take Her, She's Mine, Biltmore (C-T) (7th wk; 52 p) (\$6.80-\$7.50; \$96; \$40,108) (Art Carney, Phyllis Thaxter). Previous week, \$32,011 with parties.

Last week, \$31,001 with parties.

Unsinkable Molly Brown, Winter Garden (MC) (68th wk; 524 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tammy Grimes). Previous week, \$45,559. Exits next Saturday (10) to tour.

Last week, \$41,005.

Write Me A Murder, Belasco (D) (15th wk; 116 p) (\$6.90-\$7.50; \$97; \$38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, \$22,439.

Last week, \$17,153.

Old Vic, City Center (Rep.) (\$4.35; 3,090; \$88,552).

London company presenting a opening last night (Tues.) with "Macbeth" and later offering "Saint Joan" and "Romeo and Juliet."

Aspen Papers, Playhouse (D) (\$6.90-\$7.50; 944; \$37,000) (Maurice Evans, Wendy Hiller, Françoise Rosay).

David Black presentation of Michael Redgrave, adapted from the Henry James novel "A Comedy of Letters," opening tonight (Wed.).

Off-Broadway Reviews

The Banker's Daughter

Clarie Nichtern & Paul Libin presentation of musical based on Dion Boucicault's "Streets of New York," with book and lyrics by Edward Eliscu and lyrics by Sol Kaplan. Staged by David Brooks; settings, Kim Swados; costumes, Peter Joseph; lighting, Jules Fisher; musical director, Arthur Lief; musical staging, Lee Sherman; production manager, George Quick; production associate, Ira Martin. Opened Jan. 21 '62, at the Jan Hus House, N.Y.; \$4.90 top.

It doesn't look as if there'd be much money in the till for "The Banker's Daughter." Had librettist-lyricist Edward Eliscu and composer Sol Kaplan chosen to do a straight musical version of Dion Boucicault's 19th-century meller, "The Streets of New York," suiting style to the piece's period, there might have been a show.

The melange that has emerged, however, hangs on trumped-up frumpy, Corny modern references have been worked into the script. Kim Swados' scenery is prettily furbled up but unrelated to time and atmosphere, and David Brooks' staging overplays with veneer what might have had value as an obvious antique.

Lloyd Gough, as a villainous banker who mucks everyone except his attractively avaricious daughter, hints at tongue-in-cheek style. Helena Scott is sharply alert as the covetous offspring, while David Daniels is in good voice as a handsome hero whose honor all leads him to the wrong altar. Daniels' duet with Miss Scott, "In Time," is the show's only noteworthy musical effort.

Phil Leeds is Uriah Heep-ish as a grasping bum who's a perpetual loser, but though he has been set up as the play's clown, he isn't funny. As a noble long-suffering widow and mother, Karen Morley catches the essence of melodrama-in-revival, but hers is a lonesome effort.

Geor.

The Lovers in The Metro

Ann Giudici & Paul Krassner presentation in association with Actors Repertory Theatre of a triple-bill. Opened plays by Jean Tardieu, translated by George Wellwater, including "The Information Bureau," staged by Harry Basch; "The Keyhole," staged by Lionel Shepard, and "The Lovers in The Metro," staged by Ann Giudici. Settings, Jarvin Parks; lighting, Barry Hoffman. Opened Jan. 30 '62, at the Van Dam Theatre, N.Y.; \$1.50 top weeknights, \$2.50 week-ends.

Cast: John M. Kimbro, John La Gioia, Willy Switkes, Judy Granie, John Dark, Rosemarie Forno, Connie Kelly.

When three different plays, each with its own director, are involved in one evening's presentation, the result is likely to be uneven entertainment. Such is the case at the Van Dam Theatre, where a trio of one-act works by French playwright Jean Tardieu are being presented. The score is one hit, one miss, and one somewhere in-between.

The most successful of the avant-garde pieces is "The Keyhole," a bizarre playlet mixing eroticism with the macabre in delightful fashion. John La Gioia gives a superbly comic performance as the man who pays to watch his secret love through a keyhole, and Lionel Shepard's direction is clever and inventive. Jarvin Parks' setting is excellent.

Less effective is "The Information Bureau," which deals with a timid little man who expects the official answer to tell him how to run his life. Although there seems to be both pathos and humor in the script, the production is flat. Willy Switkes is miscast as the questioner, and John M. Kimbro is somewhat heavy-handed as the official. Harry Basch's static direction makes the short play seem endless.

"Lovers in the Metro," the longest of the three, takes place in a Paris subway station, where two young lovers bill and coo, oblivious to the menagerie of kookie passers-by. When the lovers quarrel, the girl runs onto a train, and the boy engages several passengers in conversation before he reaches her and wins her back.

Diverting at first, the piece becomes tiresome after the half-way mark. However, there are delightful performances by Judy Granie and Connie Kelly in a variety of roles. John Dark and Rosemarie Forno are colorless as the lovers. The direction, by Ann Giudici, is erratic, which also describes the entire evening.

Kenn.

The Man of Destiny

Theatre Portofino revival of one-act comedy by George Bernard Shaw. Staged by Alfredo Vianini; scenery, R. E. Howard; lighting, Gabriele, Stars, Jane White. Opened Jan. 22 '62, at the Portofino Restaurant, N.Y.; \$8 for dinner and performance.

Cast: Jane White, Victor Pinero, Marco St. John, Mel Haynes.

Champagne and George Bernard Shaw head the bill of fare at the Portofino Restaurant in Greenwich Village. After an excellent buffet dinner, the patrons are ushered into a tiny adjoining theatre, where "The Man of Destiny" is performed. The show is an anti-climax.

Shaw's one-act play is a humorous spoof of Napoleon Bonaparte. As performed at the Portofino, however, it is heavy and tedious, and although the cast tries hard, the comedy is lost.

Jane White, a talented actress, she has a few nice moments as the woman who attempts to outwit the Little Corporal, but her performance is too broad for such a minuscule theatre. Victor Pinero is an unconvincing Napoleon, and Marco St. John is gawky and insipid as the young lieutenant. Mel Haynes is overly intent as the Italian innkeeper.

R. E. Howard has designed an attractive set, but the stage is so small that the actors cannot help knocking down the furnishings. The theatre itself is stifling hot, and the seats are uncomfortable.

Kenn.

WILL PARISIANS 'GET' JAMES JOYCE PLAY?

Paris, Feb. 6.

"Voices of Shem," a dramatization of "Finnegan's Wake" by James Joyce, as produced by the Dublin Festival last August, will be the first play at the forthcoming Paris Theatre Festival. Starts on April 2, after which the sponsors may risk a London try.

Feeling of the Dubliners is that Paris is likely to "understand" Joyce better than London.

Juilliard Opera Theatre To Open 'Rehearsal Call'

"Rehearsal Call," an operatic adaptation composed by Vittorio Giannini of Francis Swann's play, "Out of the Frying Pan," will be presented Feb. 15 by the Opera Theatre of the Juilliard School of Music in the Juilliard Concert Hall, N. Y. Librettists for the opera, which will be given a second evening performance Feb. 16 in the Concert Hall, are Swann and Robert Simon.

The work was commissioned by Juilliard, of which Giannini is a faculty member. It's being directed by Frederic Cohen, director of the Opera Theatre. Frederic Waldman will conduct. The settings are by Eldon Elder, technical direction and lighting by Thomas De Gaetani, and costumes by Shari Boruvka.

Theatre League Names Attorney in Washington

The League of N. Y. Theatres has appointed Washington attorney Joel Hilton Fisher to handle its affairs in the capital. It's been several years since the organization of Broadway producers and theatre owners last had counsel representation in Washington. The League is represented in New York by Burton A. Zorn, of the law firm of Proskauer, Rose, Goetz and Mendelsohn.

The appointment of Fisher reflects the League's concern with governmental action in connection with such legit-related matters as admissions taxes, cultural projects, taxation of creative talent and the Securities and Exchange Commission.

N.Y. ANTA Elects

Mrs. H. Alwyn Innes-Brown has been re-elected president of the Greater N. Y. Chapter of the American National Theatre & Academy.

Other officers elected include Mrs. V. Beaumont Allen, Mrs. Anthony A. Bliss and Stanley Young, all vice-presidents; Mrs. C. Ruxton Love, secretary; Carl Schaeffer, treasurer, and Col. C. Lawton Campbell, chairman of the board of directors.

MEANY ASKING ACTION

Bellamy, Walsh Join AFL-CIO Anti-Bias Committee

Washington, Feb. 6.

Ralph Bellamy, Actors' Equity Assn. president, and Richard F. Walsh, head of International Alliance of Theatrical Stage Employees, have been named to a special AFL-CIO committee to crack down on racial bias in the labor movement.

Appointed by AFL-CIO president George Meany, Bellamy and Walsh were among 16 union execs who will make up the anti-bias panel. The committee will be headed by William F. Schnitzler, AFL-CIO secretary-treasurer.

New Hope Drama School Seeks SEC Sanction To Peddle 150,000 Shares

Washington, Feb. 6.

New Hope Academy of the Arts, Philadelphia school for aspiring performers, is proposing a stock offering to make possible an expansion of its facilities. Academy asked Securities & Exchange Commission to register 150,000 shares of common stock to be offered to the public at \$10 per share.

Organized in 1960, the school had operated for eight weeks last July and August. It's a resident school of performing arts for children and young adults, ranging from nine to 22 years old.

With stock proceeds, the company plans to make the school a year-round operation, build additional class rooms, dormitories and other structures, including a 600-seat theatre.

The company has outstanding 225,000 shares of common stock of which Samuel Snyderman, secretary-treasurer, and Florence Snyderman, prexy, jointly own 66 2/3%, and Louis Mayo Jr., v.p., 33 1/3%.

Stevens' London Show: 'Magnificent Gourmet'

"The Magnificent Gourmet," by Joseph Schrank, will be produced in London this spring by Roger E. Stevens, in partnership with the West End management of Paul Clift. The comedy will star Alfred Marks and is due to open April 26 at an undesignated theatre.

Victor Samrock, general manager and production associate of Stevens, planned Monday night (5) to London to complete arrangements for the "Gourmet" presentation and confer on various other of the producer's contemplated West End ventures. He will be gone two or three weeks.

Among the projects Samrock will discuss during his visit are British editions of "Mary, Mary," the Jean Kerr comedy; "A Far Country," Henry Denker's drama; "First Love," Samuel Taylor's adaptation of the Roman Gary novel; "Romulus," adapted by Gore Vidal from Friedrich Duerrenmatt's original German, and "Judith," adapted by Christopher Fry from the Jean Giraudoux original. The latter, to be staged by Harold Clurman, is due to start rehearsals April 1 and open June 1 in the West End, after a tryout tour.

Stevens ultimately intends to do "Gourmet" and "Judith" on Broadway.

AGMA Meet Today (Wed.) Will Have Busy Agenda

The New York Area meeting of the American Guild of Musical Artists will be held this afternoon (Wed.) at the Hotel Wellington, N.Y. The program for the meeting includes a panel discussion by Irving Kolodin, music editor of the Saturday Review, and Walter Terry, dance critic of the N.Y. Herald Tribune, on the "Relationship of the Critic and the Performing Artist."

There will also be reports on upcoming negotiations with the N.Y. Philharmonic, ballet companies and the N.Y. City Opera Co., as well as the "AGMA Showcase" and the House of Representatives Committee hearings on the "Conditions Affecting the Performing Arts and Artists in the U.S."

In addition, the membership will elect representatives to the N.Y. Area nominating committee for the selection of a slate of candidates in the union's upcoming election.

Legit Bits

Continued from page 70

some Train," a musical legend about Abraham Lincoln with score by Earl Robinson and book by Millard Lampell, will be presented by Fred Martin at the East 6th Street Theatre, N.Y., beginning next Friday night (9).

Equity Library Theatre is seeking stage managers for its upcoming productions.

Joel Schenker will postpone his Broadway production of "Venus at Large" until next season if Edie Adams, whose husband, comedian Ernie Kovacs, died last Jan. 13 in an automobile crash, isn't up to undertaking the title role in the comedy within the next few weeks.

Steve Allen will write the music and lyrics for the projected Len Redbow-Hal Grossman production of "Sophie," a musical based on the early career of Sophie Tucker.

New York Univ.'s department of dramatic art will present a student production of "Salad Days" next Saturday night (10) in the school's Main Building in Greenwich Village.

Elenore Runge appointed associate editor of Monarch Books. She has been with the company for the past year as secretarial assistant to Charles N. Heckelmann, president and editor-in-chief of Monarch. Previously she was at BBDO.

Barbara Jane Hendra named publicity director of Fawcett World Library, replacing Sanford Beldon who had joined the Crowell-Collier.

F. Cowles Strickland quit Feb. 1 as associate director of Arena Stage. He will go to the Univ. of Kansas as a professor in the theatre department.

Paul Shyre's dramatization of John Hersey's novel, "The Child Buyer," will leave its first production in May by the Theatre Group of the Univ. of California at Los Angeles. Shyre will direct.

Romulus Linney, author of a novel, "Heathen Valley," to be published June 4 by Atheneum, is an actor and strawhat director and former drama instructor at North Carolina Univ.

Paul B. Berkowsky, recently admitted as a manager-member of the Assn. of Theatrical Pressagents & Managers, is now general manager for the Phoenix Theatre, N.Y., having succeeded Nat Farnes, who withdrew from that post to become house manager of the Biltmore Theatre, N.Y.

Anthony Quinn, will star and co-produce "The Resistable Rise of Arturo Ui" with David Merrick. George Tabori is adapting the Bertolt Brecht play.

Bill Wilson is company manager. Bernard Simon pressagent and Edward Shelton productions stage manager for the touring "Irina La Course."

A course in playwrighting, with Edward Mabley as instructor, will be added to the evening session curriculum of the American Academy of Dramatic Arts, N.Y., beginning March 2.

Jessica Tandy and her husband, Hume Cronyn, will be members of the acting company during the initial repertory season, starting in the spring of 1963, of the Tyrone Guthrie Foundation in Minneapolis.

Leo Fuchs will star in "Come Blow Your Horn" at the Coconut Grove Playhouse, Miami Beach, for two weeks starting next Tuesday (13).

Jack Giltford will appear in "A Funny Thing Happened on the Way to the Forum."

Howard Barker is back in New York from Palm Beach following the presentation at the Royal Poinciana Playhouse of the British musical, "Chrysanthemum," which he co-produced with Robert Schuler and Playhouse owner, Frank J. Hale. Schuler's wife, Patrice Munsel, starred in the tuner, which Barker and Schuler intend presenting on Broadway next season.

The moveover of "Caretaker" from the Lyceum Theatre, N.Y., to the Henry Miller's Theatre, N.Y., for a four-week stand starting Feb. 23 will delay the start of the show's scheduled tour to the week of March 26 at the Geary Theatre, San Francisco.

A dramatization by Sydney Sloane of F. Scott Fitzgerald's "This Side of Paradise" is being produced by Jesse Osuna and Alice Scudder for a Feb. 21 open-

ing at the Sheridan Square Playhouse, N.Y., with Paul Roebeling heading the cast under Herbert Berghof's direction.

George Jenkins is set and lighting designer for "A Thousand Clowns."

Tharon Musser is lighting designer and Mordechai Shinkman dance music arranger for "We Take the Town."

"The French Way," comprising Gertrude Corey's adaptation of three one-acters by French playwright, Rene de Obaldia, is scheduled for presentation next month at an undesignated off-Broadway theatre by Juniper Productions.

The Charles Playhouse, Boston, will continue its current presentation of "The Fantasticks" until Feb. 18, following Feb. 22 with Bernard Shaw's "You Never Can Tell."

"The Taming of the Shrew" opened a three-week engagement at the Fred Miller Theatre, Milwaukee, last night (Tues.).

Connie Bennett

Continued from page 69

to quote all of the reviews which the play received in the cities where we performed. Where the reviews were good, we did good business. Where the reviews were less than good, the boxoffice suffered.

It is a pity that audiences on the road seem to prefer lighter fare. Maybe the men in the proper positions must decide on ways to cure the road theatres' ills other than forcing what is termed "good theatre" on towns that do not have enough "theatre" to relish the term.

It would serve no purpose to argue whether I was eager or was persuaded to accept the role of Albertine Prince, but then why did the producer and the author embrace me when I finally agreed to play the part?

Bloomgarden's attack on me seems to be an announcement to the trade that I "hurt" "his" play. "Toys in the Attic" opened in Los Angeles recently without me and the reviews were less than enthusiastic. Whom will he blame now?

Constance Bennett. I'd. Note: Let this be the finale on the vox popping—both sides have spoken in equal billing!

Jacksonville Will Have Kermit Hunter 'Morning'

The production May 1-17 of Kermit Hunter's "Next Day in the Morning" at the Jacksonville (Fla.) Coliseum will mark the city's initial participation in the statewide Florida Quadracentennial. The celebration started in 1959 in Pensacola. The play will be produced by the Ribault Quadracentennial Celebration Assn., as part of its commemoration during the next three years of the landing May 1, 1562 of French explorer Jean Ribault at the mouth of the St. Johns River.

Bill Hooks, a resident choreographer for the Brooklyn College Opera Guild, will direct the dances for "Morning," which will have a score by Jack Frederick Kilpatrick, head of the department of music of Southern Methodist Univ., Dallas.

Pressagent Tony Geiss Does 'Writing' Sketches

Tony Geiss, Broadway legit pressagent with the Arthur Cantor office, is one of the authors of the revue, "Put It In Writing," which producer Robert Weiner is now rehearsing at the Royal Poinciana Playhouse for a tryout opening Feb. 19. The show, built around an overall theme, is being directed by Bill Penn. Richard France is choreographer and David Baker and Jay Thompson are jointly responsible for the musical direction and the musical and vocal arrangements.

Dorothy Loudon stars in the revue, which Weiner will tryout in Palm Beach with an eye to moving it either to Broadway or Chicago. His production of "Medium Rare" registers its 1,000th performance tomorrow night (Thurs.) at the Happy Medium in Chi.

Inside Stuff—Legit

After several years in London, producer-director Fred Sadoff has a busy schedule in New York. He is partnered with Michael Redgrave in the London production firm of F. E. S. (Plays) Ltd., which was associated in the presentation of the recent Broadway production of "Complaisant Lover," in which Redgrave costarred.

F. E. S. is also partnered in the production of "The Aspern Papers," which opens tonight (Wed.) at the Playhouse, N.Y. The play adopted by Redgrave from a Henry James novel, was co-produced in London by F. E. S. "Jackhammer," an off-Broadway venture presented by F. E. S. in partnership with Mrs. Nancy W. Green, previously active in Broadway management as Nancy Stern. The off-Broadway venture marks Sadoff's first directorial stint in New York since staging "The Terrible Swift Sword" for the New Directors Series at the Phoenix Theatre in 1956.

Future production plans of F. E. S. include the presentation in London next season of a new adaptation by Emyln Williams of Ibsen's "The Master Builder," with Redgrave. Anent "Jackhammer," Edgar Lansbury, designer of the scenery, costumes and lighting for the production, is also associate producer. He's the brother of actress Angela Lansbury and son of actress Moyna McGill.

Marvin Reiss, contending that his professional reputation may be injured as a result of "detrimental alterations" to his work as set and lighting designer for "New Faces of '62," has requested the management of the revue to remove his name as designer in all credits. In making his request to the management, which he says "substantially tampered" with his work, Reiss emphasized "this shall in no way be contemplated as a waiver by me of your obligations to me in our agreement dated Sept. 13, 1961."

The designer received program billing for the "New Faces" scenery last week, including the Thursday (1) opening covered by the critics.

Marlon Seldes, not Barbara Barrie, is playing the role of Susan Loring in "A Gift of Time," currently playing a tryout engagement at the Walnut Theatre, Philadelphia. In a review of the play from New Haven, in last week's issue, Miss Barrie was erroneously listed for the part, although Miss Seldes took over the assignment.

Shows Abroad

A Midsummer Night's Dream

English Stage Co. presentation of a comedy in two acts by William Shakespeare. Staged by Tony Richardson; decor, Jocelyn Herbert; music, John Addison. Features Colin Blakely, Alfred Lynch, Rita Tushingham. Opened Jan. 24, '62, at the Royal Court Theatre, London; \$3 top.

Thespos	Robert Lang
Escus	Morris Perry
Lysander	Corin Redgrave
Demetrius	Kenneth MacReddie
Philstrate	Peter Froggett
Quince	Ronnie Barker
Snug	Stuart Harris
Bottom	Colin Blakely
Flute	Nicol Williamson
Snout	David Warner
Starveling	James Bolam
Hippolyta	Yolande Bavan
Hermia	Rita Tushingham
Helena	Lynn Redgrave
Oberon	Colin Jeavons
Titania	Samanthia Eggar
Puck	Alfred Lynch
First Fairy	Gillian Hoxie
Peaseblossom	Lesley Scoble
Cobweb	Teresa Scoble
Woth	Carol Dilworth
Mustardseed	Pauline Foreman

The Royal Court Theatre, which has housed the plays of John Osborne, Arnold Wesker, N. F. Simpson and such new school authors seems an unlikely venue for Shakespeare, particularly for "A Midsummer Night's Dream," fairies and all. The presentation turns out to be something of an error, even allowing for courageous experimentation in casting.

Of all Shakespeare's plays, this comedy needs elbow room if it is to be staged with any degree of authority, and in the cramped surroundings of this Sloane Square house it inevitably loses some of its charm and a great deal of its humor. Tony Richardson's theatrical devices do not compensate.

There's too much reliance on the cast, and therein lies the real weakness of the production. Apart from Colin Blakely's controversial interpretation of Bottom, the performances are occasionally interesting, but generally below accepted standards.

For example, Rita Tushingham, who made a smash impact in the screen version of "A Taste of Honey," is disappointing as Hermia, though it may not be her fault. Her costume resembles a maternity gown, and that's surly out of character with the innocent virginal character she is interpreting.

Alfred Lynch shows surprisingly little sparkle as Puck, and there are promising but inadequate performances from two newcomers, Corin Redgrave as Lysander, and his sister Lynn as Helena. These two members of the Redgrave family need more experience to cope with Shakespearean verse, but apparently have talent.

The decor is variable, ranging from fair to adequate. John Addison's music is pleasing. Myro.

"The Anvil" by Julia Davis, is scheduled to be produced and directed by Charles Wood at an undesignated Broadway theatre next April. Betty Coe Armstrong will be set designer.

Les Foches (The Smart Set)

Gilbert Dupe presentation of two-act (four scenes) comedy by Jean Marsan. Staged by Jean Marsan, Marc Doelnitz; sets and costumes, Marc Doelnitz. Stars Marie Desmares, Jean-Pierre Darras, Philippe Noiret. Opened Jan. 26, '62, at the Theatre Nouveautés, Paris; \$3 top.

Marie Desmares	Marie Desmares
Cloilde	Isabelle Ehni
Edouard	Jean-Pierre Darras
Jacques	Philippe Noiret

This Parisian boulevard comedy involves two old childhood friends who meet after five years. Both have rich, dull husbands and lovers who are family friends and protégés of the respected husbands. The women reminisce about their girlhood and the conversation ends in a brawl. The husbands break up the fight, challenge each other to a duel and finally realize the wives' unfaithfulness, only to be defeated by feminine guile.

The acting is good, but lacks sufficient projection and style to put across the show. The scenery is functional and the direction is acceptable. There could be a film in the yarn.

London Shows

(Figures denote opening dates)

Affair, Strand (2-11-62).
Amorous Pawn, Piccadilly (12-9-60).
Becker, Globe (12-13-61).
Beyond Fringe, Fortune (5-16-61).
Big Killing, Princes (2-16-62).
Billy Liar, Cambridge (9-13-60).
Bonnie Soup, Comedy (10-23-61).
Bye Bye, Her Majesty's (6-15-61).
Circles, Choice, Vaudeville (12-6-61).
Do Re Mi, Prince Wales (10-12-61).
Fringe, Fringe, Fortune (2-16-62).
Gully Party, St. Martin's (8-17-61).
Heartbreak, Hoxie, Wyndham's (11-16-61).
Hermia, De La Poole, Lyric (7-17-61).
Irishman, Winter Garden (2-11-62).
Knacker's Yard, Arts (1-16-62).
Lord Chamberlain, Saville (2-23-61).
Luther, Arts (2-16-62).
Midsummer, Royal Ct. (1-24-62).
Mousetrap, Ambassador (11-25-62).
Mrs. Pimper, Duchess (7-18-61).
Music Man, Adelphi (2-16-62).
My Fair Lady, Drury Lane (4-30-59).
Old King Cole, Palladium (12-20-61).
Oliver, New (2-9-62).
One for the Pot, Whitehall (2-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (1-24-62).
Peter Pan, Scala (12-15-61).
Rehearsal, Apollo (4-5-61).
Repertory, Adelphi (12-15-60).
Repertory, Old Vic (9-14-61).
Ross, Haymarket (5-12-60).
Sally, Her Majesty's (3-18-61).
Stop the Music, Palace (7-20-61).
Treasure Island, Mermad (12-13-61).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS
HMS Pinner, Her Majesty's (2-8-62).
Signpost, Cambridge (2-9-62).
My Place, Comedy (12-13-62).
Sally, Her Majesty's (2-13-62).
Pirates, Her Majesty's (2-13-62).
Twists, Arts (2-16-62).
Not to Worry, Garrick (2-22-62).
We Take the Town, Her Majesty's (2-22-62).
Joyce Grenfell, Haymarket (2-14-62).

CLOSED
Firefighters, Royal Court (12-21-61).
Salad Days, Princes (12-23-61).
Jan. 27 after 43 performances.

SCHEDULED B'WAY PREEMS

Aspern Papers, Playhouse (2-7-62).
Gift of Time, Broadway (2-22-62).
General Seeger, Lyceum (2-28-62).
Isle of Children, Cort (3-14-62).
Six Singing, 54th St. (3-15-62).
All American, Winter Gdn. (3-19-62).
Great Day, Miller's (3-19-62).
Get It Whole, Shubert (3-22-62).
We Take the Town, Her Majesty's (2-22-62).
Funny Thing Happened, Alvin (5-3-62).

Gordon Boyd to Follow Van Johnson in London

London, Feb. 6. Gordon Boyd has been signed by Harold Fielding as replacement for Van Johnson in his current Adelphi presentation of "The Music Man." Johnson quits the cast Feb. 24 and Boyd takes over Feb. 26.

For the last year, Boyd has been Johnson's understudy in the production, and went on in the part four times before the American star was involved in an on-stage accident, in which he lost the tip of his finger. Owing to a no-publicly clause in his contract, there had been no press mention previously of Boyd's appearances.

Boyd in recent times had appeared in "Kookaburra" and "Golden Touch." He's in for the run of the show.

Ballet Needs 31 Musicians in Pit, Tuners Only 17

Los Angeles, Feb. 6. AFMusicians' Local 47 has given a hearing to a rep of the touring Ballet Theatre, booked for Feb. 12-17 stand at the Biltmore Theatre, and ruled that union will not waive stipulation that when any ballet or opera troupe plays here, 31 pit musicians must be hired.

That ruling went into effect on Jan. 2.

Union's rule on minimum number of tootlers which can be used at the Biltmore for touring musical shows is 17. Ballet rep questioned, it is understood, the difference, arguing that Biltmore pit will be hard put to accommodate 31 men.

Another argument used was that Local 47 recently let Yves Montand use nine men during three-week run of his one-man show at the Biltmore, and did not insist on 17 per ruling which became effective Jan. 2. Union officials argued that Montand, in putting on one-man caper, fell into special category, hence the concession.

Matter is now closed as far as Local 47 is concerned. Reports are that Ballet Theatre, which carries touring tootlers under AFM traveling pact, does not have 31 men. Local 47 is preparing to supplement out of its roster.

Jules Ziegler Running Coconut Grove, at Miami

Miami, Feb. 6. Jules Ziegler, a Broadway talent agent, has taken over as production director of the Coconut Grove Playhouse, succeeding Owen Phillips, who resigned.

Community Playhouses Inc., operating the Playhouse in lease, plans a new policy for the spot, frequently featuring Menasha Skulnik and Anna Roman. The Yiddish theatre and Broadway star and his wife are represented by Ziegler.

NEW DENVER MANAGEMENT

Velma Andrews, Bob Garner Form Corporation

Denver, Feb. 6. Two Denver impresarios formerly operating under the name of Theatre Denver have incorporated and the new firm will be known as Andrews-Garner Attractions Inc.

Velma S. Andrews and Robert S. Garner's last major booking brought to Denver was "Fiorello," which played the Municipal Auditorium last May. Their present plans call for presentation of "A Thurbur Carnival" starring Imogene Coca, Arthur Treacher and King Donovan, Feb. 2-3, to be followed by "Advise and Consent" starring Fanny Granger and Chester Morris, April 25-27.

Mrs. Andrews, prior to her venture in association with Garner in bringing "Fiorello" here, was associated with the former Witherspoon-Grimes Enterprises Inc. as director of advertising and publicity and in the same capacity previously for the Wolfberg theatre chain here. Garner was a sales executive for Autry Bros Inc.

Big News: Mayor Attends Theatre; Say Chi's McVicker O.K. as Legiter

SALMAGGI'S 3 OPERA COMPANIES FOR 1962

Felix W. Salmaggi, maestro of meat-and-spaghetti grand opera, is currently preparing three companies. They are:

Brooklyn Opera: Saturday night productions at the Academy of Music with Carlo Morosco, Siegfried Landau and George Barati conducting. Singers: Herva Nelli, Joann Grillo, Giovanni Consiglio, Irwin Densen, Olivia Bonelli, Carl Olsen, Richard Torigi, Luisa De Sett, Rudolf Petrak, Benjamin Rayson, Howard Fried, Francesca Roberto, Bettina Dubro, Josephine Guido, Ercole Bertolino, Maria Martelli, and Judith Malin.

New York Opera Festival: Six outdoor performances this summer at the Carter Barron Amphitheatre in Washington. Jan Peerce is set, as one opera luminary.

Wagner Opera Co.: Next fall this troupe will hit the road for a fifth transcontinental tour of two months. Company of 70, 25 in orchestra, chorus of 18. Will present a single work, Bizet's "Carmen."

Board Meets to Weigh Dallas Musical Season

Dallas, Feb. 6. The fate of the 1962 season of the State Fair Musicals may depend on a meeting tomorrow (Wed.) of the State Fair board of directors. R. L. Thornton Sr. prez of the fair, called the session to consider the situation which the Musicals face in the underwriting campaign for the summer season.

The necessary pledges to underwrite \$100,000 ended on Feb. 1, short of the goal. However, the campaign has been extended two weeks. Tom Hughes, managing director of the Musicals, is reportedly anxious to have the pledges completed quickly, as he has options on shows and talent which are subject to expiration soon.

TAKES LOTS OF READING

Irving Strouse Cons Scripts On Global Tour

Irving Strouse, president of the New York-based Stage & Arena Guild of America, left Jan. 19 on an around-the-world trip. His luggage contains about 30 new plays, of which he hopes to select a few for first-time presentation next summer at the Pioneer Playhouse, Danville, Ky.

The non-profit Danville Theatre, operated by Eben Henson, is continuing the policy it launched last year of presenting a complete summer season of tryouts. Strouse, who's managing director of the project, also stages most of the productions. Five plays have already been chosen for the upcoming season at the Playhouse.

The properties are "The Delicate Diplomat," by Perry Stiegitz; "Belis of High Dungeon," by William Werbung; "Hansom Brute," by John Criley; "Mrs. Frisbee and the Giant," by Jean Riley, and "Call Me in the City," by Sam Birnkrantz. Broadway producer-director Shepard Traube, who staged one of last summer's Danville offerings, may do so again this year.

Charles Scheuer Shifts

Cellomatic, the audio-visual presentation firm recently acquired by Screen-Gems, is expanding its activities in the field of industrial productions. Charles Scheuer, a writer of numerous industrial show offerings, has been appointed to the new post of Director of Program Development for the firm's industrial theatre department.

Scheuer, who's been involved with industrial shows since 1951, was formerly associated in a similar capacity with Maurice Evans Industries Inc., which produced the 1959 General Motors presentation. In expanding its industrial show operation, Cellomatic plans using top names from legit for its productions.

Chicago, Feb. 6. Almost as notable as the opening of a new legit showplace in Chicago's Loop was the appearance there last week of Mayor Richard J. Daley. Hizzoner is not considered a theatre buff. In fact, the mayor is held chiefly responsible for decreeing the demolition of the Erlanger, considered the best legit house in the city, to make way for a new group of municipal buildings.

It was this expropriation of the Erlanger site that caused the leaseholders, Herman Bernstein and the Nederlander family of Detroit, to seek a replacement theatre here. The McVickers was available because its previous operators, who ran it as a picture house, were in arrears in their rent payments.

So instead of Chicago being reduced to two practical legit theatres, both owned by the Shuberts, there will still be three acceptable houses. Anyway, the mayor and his wife sat through the whole performance of "Do Re Mi," which launched the house, and seemed to enjoy it.

The verdict on the McVickers as a legit theatre is mostly favorable and will probably be more so when the impedimenta of the picture operation is eliminated. Due to go are the ticket booth out front, for instance, and the now-unused popcorn stand, but mainly the oversized Tood-AO projection booth which cuts the rear of the orchestra floor into two narrow islands of seats and makes the back rows seem more remote from the proscenium.

The removal of the projection booth, which reportedly cost the previous lessees \$175,000 to install, will allow for an additional 180 seats, giving the McVickers an even larger capacity than the Shubert, by about 55 seats. The new management intends to install a regulation film projector in the lighting booth, however, as a backstopper to legit presentations in case it should suffer long stretches of darkness.

For the present, there seems to be no danger of that. "Irma La Douce" has been booked to follow "Do Re Mi" opening Feb. 26 for four weeks, and "La Plume de Ma Tante" is due April 16 for a run. In the period between the paraphernalia of Tood-AO exhibition supposedly will be removed. The house has excellent air conditioning.

Although typecast at the outset as a showplace for musicals, the McVickers just barely qualifies for a "heavy" show like "Do Re Mi," as the stage is only 26 feet deep, even with the added apron. The Phil Silver-starrer was noticeably cramped at the sides opening night. The orchestra pit is also on the short side, accommodating about 25 musicians. Five have to be seated in front of the proscenium for "Do," and those include the percussionists.

Front row seatholders complained that the stage is too high, and those in the rear said they couldn't hear too well. Apparently the acoustics leave something to be desired, but it's understood that after opening night the show was more heavily amplified.

Despite the problem noted, the McVickers is an excellent house for most legit shows and certainly one of the handsomest in Chi, although the light blue and ivory decor connotes more coldness than is desired. It has good sightlines, no pillars to obstruct the view, comfortable slideback seats, a fair sized outer lobby and an attractive foyer.

The McVickers' conversion to legit is actually a re-conversion, since it was built for dramatic shows in 1857 by actor James H. McVicker. It has been partially rebuilt and remodelled several times. In 1913 it became a vaude house and in 1922 a picture palace. According to the historical research of Glenn Saxe, it may now lay claim to being the third oldest legit theatre in the U.S.

Charles Ferguson, author of "Naked to Mine Enemies" which the Dallas Theatre Center will try out in April, visited there last week to confer with director Paul Baker about the production. The playwright is a senior editor of Reader's Digest.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Bravo Giovanni" (MC). Producer, Philip Rose (157 W. 57th St., N.Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Mail photos and resumes c/o Barbara Kennedy, above address.

"Happy Happy Happy" (MC). Producers, Arthur Cantor & Robert Wiener (234 W. 44th St., N.Y.; LO 3-4370). Available parts: man, 30's average male type, must sing and dance very well; femme, 20's, average femme type, must sing and dance very well; man, 35-40, Madison Ave. ad exec; man, fat, small town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb walls to play carnal entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme, 20's, bosomy, must sing and dance; various others including evangelists, executives, carnal types, and male and female characters. Mail photos and resumes, through agents only, c/o above address.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Understudy part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, New-burge-Porter Prods. (1619 Broad-

way, N.Y.; JU 6-4886). Available parts: femme, 20, small, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and female roles. All must sing. Mail photos and resumes, through agents only, above address.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress; femme, 60's, Gloria Swanson type, legit voice; femme, 60's, Sophie Tucker type, must sing; male team, 50's, Weber & Fields type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: lead male, 7-10, sing well, sympathetic, winsome, fair, English accent; boy, second lead, 12, brash, sassy, Cockney speech, sing and dance well; a dog, Spaniel or some English-type, very well trained, must perform unguided at one point; man, 40-48, Charles Laughton type, sing well, humorous, know period style; femme, 40's, character actress-singer, must sing well (belting voice) with sense of comedy and the period; femme, 7-10, winsome, attractive; femme character actress, small role but also understudies; man, old, thin, graying hair, must sing; femme, 30's, character singer-actress; femme, 25, buffoon, small role; man, 30's, villain, big, husky, sexy, powerful baritone or bass baritone; man, 35, tall, distinguished gentleman; character man, 45, fat, character femme, 20's, comedy actress-singer; several boys, 7-10, must sing, do some dancing and have Cockney accents. Apply through agents only c/o Peggy Shields, above address. Audition tomorrow (Thurs.) for Equity singing actors who move well, particularly character types (no dancers needed unless they sing well), men, 10 a.m.-12 noon and femmes, 1-4 p.m., at the Imperial Theatre (249 W. 45th St., N.Y.). On Friday (9), an open call for the same types at same times and place.

"Plaster Bambi" (C). Producer, Martin Tahse (1860 Broadway, N.Y.; JU 2-7650). Available parts: male juvenile, 18; several Santa Clauses. Mail photos and resumes c/o Sheila Brice, above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Characters. Mail photos and resumes to above address.

"Ya Gotta Cut Loose" (R). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 20, dancer-performer, attractive with sex appeal; comedian, experienced legit actor, must impersonate characters and speak three dialects very well. Mail photos and resumes c/o above. The show will have a European tour as well as a main stem outing.

"When the Devil Wags His Tail" (C). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 39-45, spinster, tall, thin, fidgety; femme, 50's, heavy set, not very bright; femme, 18, lovely, compassionate, earthy, sarcastic; man, 55-60, pompous, political; man, 65-70, bureaucrat, urbane; man, 50's, crafty, brutal, opportunist; man, 50's, easily led yet vicious, dense; man, elderly, slim, grotesque dresser, unmerciful; man, intellectual, determined;

two non-speaking male roles. Mail photos and resumes c/o above address. Don't phone.

OFF-BROADWAY

"Alceste Comes Again" (C). Producer, Leonidas Ossetynski (1514 Metropolitan Ave., Bronx, N.Y.). Available parts: femme, elderly, conniving; man, elderly, small, wiry; man, middle-aged, large, infantile mind; man, 25-35, very muscular, at least six feet tall; man, 30's, regal; man, 17-25, good build but lithe. All roles require a comic sense. Mail photos and resumes c/o Ken Gaston, above address.

"Difficult Woman" (MC). Producer, Nik Fatula (135 Central Park W., N.Y.; SU 7-5522). Part available for Spanish Flamenco guitarist, good at reading Spanish chords as well as finger work on Spanish guitar. Must belong to Local 802 AFM. Contact producer, above address.

"Hostage" (C). Producers, Norma Francis, Robert Margulies & Bell Productions (1 Sheridan Sq., N.Y.; YU 9-1334). Part available for an Equity Cockney man, 19, as a replacement for title role. Mail photos and resumes c/o Ken Costigan, above address.

"If Five Years Pass" (D). Producers, Joel Spector, Jim Truax & Joseph A. Kavanagh (Stage 73, 321 E. 73d St., N.Y.; BU 8-5360). Available parts: man, 19-26, handsome; man, 45-65, distinguished, impressive; femme, 19-26, striking, sensitive; man, 19-26; man 20; femme, 24-36, passionate, striking, intense but with a comic flair; harlequin, 24-36, graceful, spirited; clown; 24-36, agile, spirited. Mail photos and resumes c/o above address.

"J.B." (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Auditions today (Wed.), 5-11 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. and Broadway, N.Y.). Script is available in paperback edition and applicants are requested to read it before coming to the readings and to also bring photos and resumes. Some non-Equity children may be used but all Equity members must bring their membership cards.

"Petey and the Pogo Stick" (children's musical). Producer, Vera-Dee Productions (348 W. 47th St., N.Y.; CI 5-8549). Parts available as replacements and understudies for juvenile type actors with solid dance technique and tenor or lyric baritone voices. Height not to exceed five feet, six inches. Mail photos and resumes c/o Howard Given, above address. There are currently two companies in operation, one off-Broadway and the other touring the City area.

"Romeo & Juliet" (D). Producer, White Feather Co. (200 W. 108th St., N.Y.). Parts of Nurse and Friar Lawrence are available for this production which will be an abbreviated version for a limited engagement. Mail photos and resumes c/o Hubert Rolling, Apt. 15A, above address.

"With Drums and Colours" (MC). Producer, Jeremy Palmer (569 Grimm Pl., Baldwin, L.I. N.Y.; BA 3-1188). Part available for a character femme, 50's, small, thin, with aristocratic bearing; replacement and understudy parts available: character man, 21-26; character ingenue; man, 21-26, muscular, romantic, wispy ingenue. All must be versatile performers with musicomedy voices. Mail photos and resumes c/o above address.

OUT OF TOWN

BOSTON

Compass Theatre (Improvitational group). Producer, Robert Calvin (86 Buckingham St., Cambridge, Mass.). Parts available for character actors and actresses, 25-35. Mail photos and resumes and a description of three characters to be used in audition c/o Robert Calvin (301 E. 10th St., N.Y.). Companies will also be formed for San Juan, Puerto Rico.

CLEVELAND

Luceloni's Cabaret Theatre. Producer, Alex Morr (3214 Euclid Ave., Cleveland). Parts available for male and female revue types with comedy technique and singing ability and standup comics as replacements in current revue and a forthcoming show to begin in February. Mail photos and resumes c/o Maurice Lewis at the

Hotel Ansonia (73d St. & Broadway, N.Y.).

STOCK

"Bye Bye Birdie" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Several parts available for a tour of stock tents and theatres this summer. Mail photos and resumes c/o above address.

BOILING SPRINGS, PA.

Allenberry Playhouse. Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two female paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail address: Julien Williams is the N.Y. contact.

CHICAGO

Chicago Melody Top. Producers, Rach. Biddle & McCarthy (720 N. Michigan Ave., Chi., New York rep. Henry Gline, 30 C.P.W., N.Y.; PL 1-5350). Open call for dancers today (Wed.), men at 11 a.m. and femmes at 2 p.m., at Variety Arts Studio (225 W. 46th St., N.Y.). The season opens here June 4 with "Carousel."

HINSDALE, ILL.

Salt Creek Playhouse. Managing director, Clyde W. Lint (Box 226, Hinsdale, Ill.; FA 3-3488). Parts available for male and female Equity actors for the resident company. Star system is used here. Mail photos and resumes c/o above address. Season of six, two-week shows opens June 11.

TOURING

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Peggy Shields, above number.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (324 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent; c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N.Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

Tv. Tonight (musical variety show). Producer, Bob Banner Associates (545 Fifth Ave., N.Y.; PL 2-6666). Part available for a femme pop singer with dancing and comedy ability. She may be a recent graduate or may still be in school, although her graduation date must be no later than June. Mail photos and resumes c/o Lou Wilson, above address.

Unaffiliated Syndicated Videotape Series. Producer, Tibor Productions (200 W. 57th St., N.Y.; CO 5-7451). Parts available for femmes, 24-40, with experience as cosmetic demonstrators, charm school teachers, et al. Mail photos and resumes or film clips, c/o above address.

WBBM-TV, Chicago, (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and female performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Program Dept., above address.

Films

"To Kill a Mockingbird" (D). Producers, Alan Pakula & Robert Mulligan, in association with Anthony Productions (Universal Pictures, 445 Park Ave., N.Y.; PL 9-8000). Available parts: girl, 6-8, tomboy; boy, 6-8 and boy, 9-11.

They must be typically American looking and should be able to speak with a Southern accent. Applicants will be seen by appointment only through agents, c/o Alice Lee Boatwright, above address.

Cabaret

"Around the World in 80 Minutes" (R). Producer, Andre Villon (314 E. 78th St., N.Y.; LE 5-5432). Part available for a girl, 18-24, attractive, who sings well in French, Italian and Spanish. Show tours the country's clubs and will have some tv exposure. Contact producer for audition appointment.

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Miscellaneous

"Aqua-Carnival" (R). Producer, John McKnight (c/o Park Club, 363 W. 56th St., N.Y.; JU 6-3675), in asso. with NBC Enterprises. Parts available for expert femme swimmers and dancers and showgirls with swimming ability. Mail photos and resumes c/o above address. This is only for those who have not auditioned or been filed with McKnight in the past. Don't phone.

Dell Publishing Co. (750 Third Ave., N.Y.; 6-6300, ext. 319). Barbara Marks is currently seeing teenagers through elderly types for illustrations and covers of Dell mags. She is seeing people by appointment only. Don't mail photos and resumes but call her at above number for appointment.

Looking Glass Co. (children's improvisational theatre). Producer, Steven Mellow (148 W. 91st St., N.Y.; TR 3-4817). Parts available for males and femmes with improvisational performance background. Phone producer at above number, 10 a.m.-8 p.m., daily. Tour of N.Y. City schools begins Feb. 12.

"Yum-Yum" to Open Toledo Toledo, Feb. 6.

Four plays for the local playhouse in the Park season will include "Under the Yum-Yum Tree," "All the Way Home," "Rhinceros" and "Time Remembered." The balance of the schedule isn't set.



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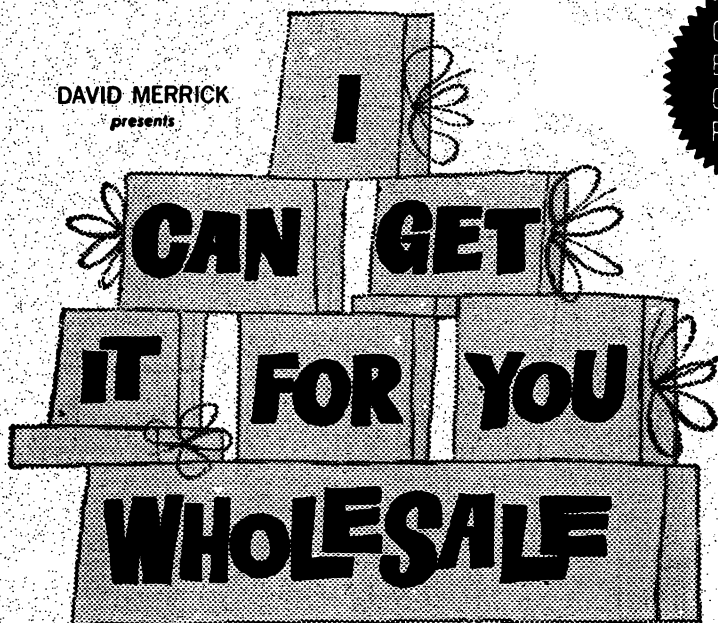
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Literati

HH Sells Out to HH

Hugh Hefner's Show Biz Illustrated becomes "combined with" Show, the Huntington Hartford monthly, which acquired the Chicago-based SBI in a \$250,000 deal. Papers should be finalized today (Wed.). Deal was made telephonically when Hefner reportedly approached Hartford to sell out his Playboy affiliate, which teed off last September as a semimonthly and soon shifted to a monthly. Hartford's Show also debuted the same month and both mags, respectively priced at 50c. and \$1. got beaucoup space because of their coincidental publication bows.

Show states it is not altering its format other than acquiring whatever editorial assets from SBI and possibly enlarging its scope to "embrace more of the lively arts." It is figured the SBI subtitle will disappear eventually.

Hefner received \$150,000 down payment and the remaining \$100,000 has an escalator potential which, however, a spokesman for Show doesn't think "may approach the \$500,000 mentioned." The leverage can come from SBI subscriptions and SBI advertising contracts, incepted by the latter, being extended and/or renewed. However, the parallel nature of both would tend to minimize that potential. Show claims a 75,000 circulation figure and SBI is pegged around the same. Because of the presumed duplication, inherent to both periodicals appealing to the same type readers, the horizons for Show swelling its circulation, chiefly because of the SBI subscription and/or newsstand readers, may be limited.

Show plans teeing off some fiction with the April issue, also stressing a "more positive point of view" and not risk "preview" prognostications on upcoming legitis which, incidentally, this month experienced an overly optimistic projection on at least one of the new Broadway musicals. Many of the SBI staffers, incidentally, had shifted to Show prior to the deal, but this was a coincidental forerunner of the merger and not part of any planned move.

'News' Lays It On Line

N. Y. Daily News editorial Monday (5), titled "Petty Stuff in Canada," lays it on the line in re the Dominion move to "protect" its local magazines.

"U.S. mass-circulation magazines, notably Time and the Reader's Digest, enjoy big and growing circulations in Canada. Canadian magazines haven't been doing too well of late.

"So Prime Minister John Diefenbaker's government set up a royal commission a year or so ago, to see what could be done about the situation.

"The commission studied, then reported. Gist of its report was that Canada should adopt a lot of restrictions on advertising, tax-law changes, and the like—all aimed at pretty largely fencing off the Canadian magazine market from U.S. magazine publishers.

"It looks now as if the Diefenbaker government will try to push most of these schemes through Canada's Parliament.

"Such petty goings-on are unworthy, we believe, of Canada and the great Canadian people, to say nothing of their being a game at which two can play.

"We think the Canadian Parliament would be wise to turn down the royal commission's advice 100%, let U.S. magazines do business freely in Canada and vice versa, and urge the Canadian publishers to improve their products as the best and soundest way to boost circulation.

That's Democracy For You

Fact that Bill Ewing, Honolulu Star-Bulletin editor, sold his Jaguar sports car, isn't news.

Fact that the buyer is a Star-Bulletin copy boy is, however.

Georgia Obscenity Bills

Georgia's State Literature Commission is sponsoring two bills in General Assembly, now in session, which would give Georgia a new obscenity law and expand the powers of the commission. Bills were introduced by Reps. William Kilian of Glynn County and Chappelle Matthews of Clarke County.

One measure would put a new obscene literature law in state criminal statutes, with such liter-

ature being defined as "any book, pamphlet, magazine, newspaper, film, picture, recording or other printed matter, which, if considered as a whole, applying contemporary community standards, has as its dominant theme appeal to prurient interest."

Ginzberg's Quarterly

Ralph Ginzberg, who left the staff of Esquire Magazine when he brought in a winner in his book, "An Unhurried View of Erotica," now bobs up as editor of a new quarterly at \$18 a year, called "Eros" and devoted to l'amour.

Yea, Verily

Austrian Newspaper Publishers Assn., as well as the union of journalists, unanimously petitioned the Minister of Justice to insert into the proposed new press laws a paragraph, reading: The press has the right to free opinion and an obligation towards the population.

CHATTER

William B. Manley, 61, g.m. of Ocean Press, subsd. of UPI, died of a heart attack while playing golf on a Massapequa (L.I.) course.

Walter Ross, ex-BMI and former senior articles editor of Coronet, has a new novel, "Coast to Coast," due via Simon & Schuster next month. Has show biz and politico background.

A special Robert Service Prize worth about \$425 a year is to be started for the English class at Glasgow University. It comes from the widow of the Yukon poet.

Olga Schnitzler, widow of playwright Arthur and a California resident, completed the manuscript of her husband's biography whose plays were produced in many countries. Book will be published soon by Residenz Publishing Co. of Salzburg.

A large sized sociological whodunit by John Herling, Washington correspondent for the National Newspaper Syndicate, is newly published by Robert B. Luce Inc. Herling's book deals with the electrical price rigging antitrust cases which brought jail sentences to key General Electric and Westinghouse execs.

W. Harley Rudkin, fine arts editor of Springfield (Mass.) Daily News for decade, now bylining paper's first literary column, "Books and Authors."

Roger A. Burrell, since 1938 advertising manager of the Akron (O.) Beacon Journal, has been named to the new post of advertising director, and Edward J. Latimer, Burrell's assistant for some years, was named retail advertising manager.

Earle F. Walbridge, 68 former New York writer and librarian, who had been living in Montgomery, Vt., since last August, died at Mary Fletcher Hospital in Burlington, in that state, Jan. 24.

Betty Lou Purvis, who works for Milburn McCarty Associates, ghost-authored "The Angel of Hell's Kitchen," tale of a social worker. Bernard Geis publishes it Feb. 21.

Distrib Strategy

Continued from page 7

but were also condemned by the Legion of Decency (something which the company would not allow to happen to its Col-banned pic).

The same sort of situation exists between United Artists and its Loper Films subsidiary, which in the last year hit the jackpot with its Code-less, condemned "Never on Sunday." Whether or not the earthy, gay "Sunday" actually subverted anyone's morals is beside the point. The point is that the Production Code has inevitably suffered as an instrument of public relations since it's so easy to circumvent it.

That Loper Films does not exist simply as a channel for the release of "outside" pic was obvious last year when United Artists "reactivated" a long dormant subsidiary by the name of Aidart to handle the release of the American-made indie pic, "A Cold Wind in August." Why didn't the film go through Loper? Trade view is that the film, which contained the makings of both an art and an exploitation attraction, had its best

Publishing Stocks

(As of Feb. 6, closing)

Allyn & Bacon (OC)	32	+ 1/4
American Book	65	+ 1 1/2
Book of Month	27 1/2	
Conde Nast (N.Y.)	11	- 1/2
Crowell Collier (N.Y.)	33 3/4	+ 3
Curtis Pub. Co. (N.Y.)	10	
Ginn & Co. (N.Y.)	30 1/4	- 1/4
Grolier (OC)	47 3/4	- 5/8
Grossett & Dunlap (OC)	20 1/2	
Harcourt Brace (OC)	36 3/4	+ 1/2
Hearst (OC)	25	- 1/2
Holt, R & W (N.Y.)	37	- 1/4
L.A. Times Mirror (OC)	36	- 2 1/2
Macfadden (AS)	8	- 1/2
McCall (N.Y.)	28 1/4	
McGraw-Hill (N.Y.)	32 3/4	
Nat'l Periodical Pub.	16 3/4	+ 1/8
New Yorker (OC)	92 1/4	+ 2
Pocket Books (OC)	24 1/4	- 1/4
Prentice Hall (AS)	38 1/4	+ 2 3/4
Ran-m House (N.Y.)	28 1/4	- 1/2
Scott Foresman (OC)	25 1/4	+ 1/2
H. W. Sams (OC)	44	- 1 1/2
Time Inc. (OC)	82 1/4	+ 4 1/2
Western Pub. (OC)	61	- 1/4

OC—Over the Counter.
N.Y.—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

chance in the latter category, which is not in keeping with the "art image" of Loper Films.

The film subsequently received a number of extremely respectable reviews, as well as one of the sharpest Legion of Decency condemnations in recent memory. While not pointing to anyone by name, the Legion commented: "Anyone in the American motion picture industry who is responsible for the production, distribution or exhibition of this repulsive film deserves the severest of indictments from the public."

This indulging in corporate euphemism does, of course, have a certain sound business basis. That is, it may not be good business to handle a certain kind of pic via a company previously identified with a totally different kind of film. But is that the only reason behind Times Film's new subsidiary, Victoria Films, whose first release is the British exploitation item, "Beat Girl," playing the States under the somewhat more jazzy handle of "Wild for Kicks"?

"Kicks" is obviously a far cry from Times' usual lineup, which includes the current "Purple Noon" and Michel Antonioni's upcoming "The Eclipse." Jean Goldwurm, Times proxy who owns the Little Carnegie Theatre, posh New York arthouse, also owns the World on West 49th St. in New York, which was an uncertain money-earner until he switched its policy to nudies and exploitation stuff ("Kicks" is in its 17th week there, and will probably go to 30).

Nudies and exploitation pic have been adding some spicy receipts to a number of other respectable film enterprises. A British nudie, "For Members Only," has been doing good biz for Peter Horner, Union Films head and associate of Kingsley Janus Films, which has been principally responsible for putting the esoteric works of Ingmar Bergman across in this market, has another British nudie, "Some Like It Cool." But Janus, unlike some of the other distributors, isn't embarrassed about handling the pic under its legitimate banner.

Arnold Jacobs, general sales manager for the extremely high-toned Seven Arts, has just formed a little company on the side, Cosmic Pictures, whose first two titles are "Satan in High Heels" and "Nude in His Pocket." Jacobs doesn't identify his associates in the venture, commenting with some wryness that they apparently don't think the public association would be beneficial to them.

Last year Magna Pictures ("Oklahoma," "South Pacific") announced that it was branching out to handle less spectacular items, among the first of which would be the German import, "Magdalena." When the latter was condemned by the Legion of Decency, Magna quickly announced the picture had been sold to an outfit called Buhawk. A reporter's inquiries as to who or what was Buhawk, elicited a certain amount of reserve on the part of Magna execs. They didn't quite seem to know, though it was acknowledged that if an exhibitor wanted to book the film, he might be able to make contact with the mysterious Buhawk by calling Magna.

A rose, under any other name, would smell as sweet (and serve the same function).

SCULLY'S SCRAPBOOK

By Frank Scully

Jack Paar as the corporate author has come up with a sequel to "I Kid You Not." It is called "My Saber Is Bent." John Reddy, the writing member of the old "Bride and Groom" show, is the collaborator on this one as he was on the first Paar vol.

It is copyrighted by Pocketbooks but is published as a Trident Press Book by Simon & Schuster and the tap is \$3.95. It takes Paar through his more recent controversies up to and including the Berlin bit of September 1961. It shows plenty of evidence of being a rush job but it probably will hit the top ten, sell a quarter of a million in hard covers and then revert to Pocketbooks for another million.

Alex King writes an intro. It adds nothing but some extra pages. In fact Paar gives a better bio-brief of King than King does of Paar. He also writes a preface. In this he handles the issue of non-books written by non-authors for non-people. He claims only one New York paper mentioned "I Kid You Not," and then only for a couple of lines, and yet it sold over 200,000 copies in hard covers and a million in paperbacks "which gives you some indication of the influence critics have on the sale of books." But Paar forgets that in five years he had built up such an audience that all he needed for vast sales were display counters. Without those counters and his own exposure he wouldn't have sold 5,000 copies.

He mentions a complaint of H. Allen Smith against non-writers. Smith objects to being pushed off the bestseller list by some doctor from Vermont. This is a quite valid complaint. The reason it is valid is that the doctor can enter the writer's market but the writer cannot enter the doctor's. The doctors have rigged and closed their corporation but want free enterprise to operate in another's field.

Now, this criticism does not apply to people like Jack Paar. He writes, hires writers, collaborates with writers and pushes books of writers. When Alex King first went on the Paar program his latest book had sold 6,394 copies. The next week it jumped 26,000 copies. But the Smith blast certainly does apply to professions and trades that block this traffic from moving on a two-way street. This observation should be added as an amendment to Paar's Law.

Trouble seemed to be his cavalier and champagne. He says himself he has suffered for years from foot-in-mouth disease but it is an infection that has made him known and has made him rich. It could have got him fired. It didn't. In brief, his courage paid off.

Though I wasn't the first I was one of the earliest to write a good word in Hollywood about Paar. That must have been 15 years ago. I was also one of the first to appear on his current show in New York. Through the years I may not have understood him as well as his mother but in the main I found he presented no insoluble problems. I often urged him on to actions which resulted in bent swords, being the sort who liked getting into trouble myself.

He was a good neighbor. In Hollywood he put up our antenna in the days when even experts did it mostly by rule of thumb. It worked well. We took long trips together and had fun. People report that he frequently says glowing things about me on his show.

In New York 10 years ago after he had moved east he caught me hopping on and off tv shows plugging a book and told me I should not be doing this for nothing. In fact he got me \$350 for a performance on a Faye Emerson show.

Later the producer sent me an addition \$350 claiming I was so good I was well worth \$700 to the show. I lay all this to Paar. No question about it, he has been an enormous boon to writers.

The years have taught him diplomatic discretion. He tells stories and knows when to drop names for good effect and now knows when to kill them to avoid libel suits. His chapter on show biz characters who have stretched Old Homo Week into all year run indicates how well he has learned the value of cloaking them in anonymity.

One of the surprising things about Paar's success is how he ever found time to record the history he was making. But of course that corporate Paar could account for much of this. With tape-recorders, and collaborators, plus an exceeding good pair of ears, an excellent memory and a good file it is possible to knock out something like "My Saber Is Bent" in six weeks.

There are names all over this book and the gags credited to them fit. He knew the people or knew about them. His good fortune was in having two Presidential candidates on his program. He also had most of the top comedians and comedienne on it. He thinks Red Skelton is the greatest clown alive today, that Joey Bishop looks like an untipped waiter, and that Buddy Hackett says the Paar show is the only place where a Jew can go to confession. He describes Hugh Downs as his faithful Tonto, a guy who when you ask him the time tells you how to make a watch.

His feuds with Time, Sullivan, Winchell, Dorothy Kilgallen, trade papers and politicians are recorded without malice.

The advantage he had over most performers in striking back at his critics was that others would likely be on only once a week or be in parts which did not permit them to forget the script. Appearing five times a week Paar had a five-to-one advantage over Time and could meet the daily columnists on at least even terms.

Actors who had to live by good notices had to take all sorts of snide remarks and swallow them, bitter though they were. But Paar didn't have to take them and if they returned his thrust with a silent treatment this was no longer a hardship, as he could wrestle with himself if no other opponent appeared on the program.

Alexander King belongs in the group which includes Shelley Berman, Mike Nichols & Elaine May, Bob Newhart, Phil Ford & Mimi Hines, Pat Harrington Jr., and Jack Douglas, all of whom made their tv debuts on Paar's programs.

So did Genevieve, Dody Goodman, Carol Burnett, Peggy Cass, Phyllis Diller and Selma Diamond, according to Paar. He concedes that Joey Bishop, Buddy Hackett, Jonathan Winters and Charley Weaver had a lot of experience before going on his program, but he claims he gave Negro comedians Dick Gregory and Nipsey Russell the kind of exposure that made them big time.

He says that Shelley Berman, an ex-cabdriver, when booked into the Paar show had to get his money in advance as he was flat broke.

There follows some loose writing here. It goes like this: "A few months later he (Berman) was making \$500,000 a year." How could a man be making half a million a year "a few months later"? Unless all producers were paying him his year's take in advance.

On page 118 telling about the long-term friendship between Jack Benny and George Burns, Paar writes: "In vaudeville days Burns once sent George a funny telegram." The type of code is that Burns didn't once send a telegram to Burns. Benny sent a telegram to Burns.

There are a number of others. In the chapter where Paar stresses the misspelling into "Paar" the Frisco Chronicle's Terence O'Flaherty comes out "Terrance." Rod LaRocque is misspelled elsewhere. It will be news to the Blue Angel (New York) nitery owners, Herbert Jacoby and Max Gordon, that Paar identifies their pressagent, Curt Weinberg, as "owner" of the bistro.

He tells quite a tale on learning that his name was among the sidewalk immortals sunk in brass on Hollywood Boulevard. He and his wife Miriam walked with eyes glued on the sidewalk until they got to his name. It was misspelled. It came out Paar.

I always thought his humor was original but frail and that it would look better in print than when heard between commercials on a tv or radio show. The success of these books bears out this contention.

In the rush of getting "My Saber Is Bent" into print everybody forgot to include an index. Certainly one of NBC's army of vice-presidents, the one who killed the W.C. gag, could have been assigned to this.

Broadway

Broadway producer Alexander H. Cohen due back next weekend from a quick trip to London.

Zara Doukouloukhanova, the Soviet prima donna, doing a repeat concert for Sol Hurok at Carnegie Feb. 28.

Lerner & Loewe's g.m., Norman Rosemont, got the "profile" treatment by Sidney Fields in the Mirror Monday (5).

In from France where he now lives, novelist James Jones meets the N.Y. press Thurs. (8) under the Scribner barrel.

Black tie stag wedding at Toot Shor's later this month honoring Bob Considine's 25th annit as a newsmen in New York.

Terence Rattigan, iv. director Lovat Dickson and concert pianist Anna Kydis sailed for Europe last week on the Queen Mary.

Former singer Nellie Durkin, wife of agent Dick Henry, recovering from burns suffered last week when a stove exploded in her face.

N.Y. Herald Tribune (Paris) drama critic Tom Curtiss extended his Gotham stay until midweek, but is returning tonight or tomorrow (Thurs.).

Mickey Alpert, the former entertainment chairman of the Lambs, is being tendered a dinner by the organization at its clubhouse on March 3.

Nathan Cohen, entertainment editor and drama critic of the Toronto Star, planned Monday to London. He'll also visit France and Italy, returning in five or six weeks.

Greta Keller takes off on a concert tour of Japan beginning Feb. 27. Songstress, who has been at the Waldorf-Astoria for the past four months, takes a month's leave to make the trek.

Edward McKevitt, feted by the International Locality Mayors on his 35th annit as staff photog for the N.Y. Journal-American at Sammy's Bowers Follies Sunday (4). He's the "mayor" of New Hyde Park, L.I.

Thomas Kane named new manager of the Hotel Waldorf-Astoria as of March 1 by Frank G. Wangeman, executive vicepres and general manager of the inn. He'll succeed Carl Thurston whose new post will be announced later.

Broadway publicist Dorothy Ross has moved after 29 years on the west side of Manhattan to the eastside Turtle Bay area, residing now on the same street as Baron Polan, Katharine Hepburn, Garson Kanin and Stephen Sondheim.

Ballerina Alicia Markova will not stage and star in the re-mounted opera "Orfeo and Euripides" March 3 at the Met. Doctor's orders keep her in England. Instead John Taras will do the choreography and "Viollette Verdy of the N.Y. City Ballet will appear.

Paris expatriate Ted (Ferris) Hartman and his wife returned to France last week after an annual visit to her parents' home in Brooklyn. Ex-Broadway p.a. brother of dancer Paul Hartman, has been a Paris resident for 10 years, writing from abroad.

Ethel Shutta (ex-Mrs. George Olsen), former Ziegfeld musical-comedy star, in "The Saga of Louis Corbie," experimental new musical at The Lambs Club this weekend, produced by her son, Charles Olsen. Clyde North (libretto) and Adam Carroll (music) wrote it.

Arthur Christiansen, former London Express editor-in-chief, now an ATV exec in London, may extend his American stay to further ballyhoo pitch "The Day the Earth Caught Fire," British-made pic which U. is distributing in the U.S. Former newsmen plays an editors role in film.

Producer-director Harold S. Prince planes tomorrow to Miami to spend a long weekend huddling with George Abbott, who's vacationing there. Prince will present and Abbott will stage "A Funny Thing Happened to Me on the Way to the Forum," due to open May 3 at the Alvin Theatre, N.Y.

Showman-industrialist Harry E. Gould, general chairman of the Jewish Theatrical Guild's dinner next Sunday (11) honoring Danny Thomas, practically committed to Paris over the weekend, returning pronto to make sure all arrangements for the Waldorf fete for the comedian were shipshape. Gould had his papermill executives from his Stockholm and Hamburg factories meet him in Paris for necessary business powwows. Meantime Mrs. (Lucille) Gould had pre-

dated him on her annual safari to the stellers.

Ed and Pegeen Fitzgerald were pleasantly surprised when Jack Paar last week phoned them, while they were on mike, volunteering to be "invited" to be their guest the following day on their WOR noontime chit-chat. The pioneer Mr. & Mrs. radioety team devoted the entire 45 minutes to the Paar interview which was chiefly intra-show biz stuff and concerning which the station, at first, felt a bit timid, "wondering what Paar was going to sound off on." While the station reportedly taped the Fitzgeralds' live interview "just in case," it was chiefly a personal chat wherein the NBC-TV star spoke of his attitudes on show biz, global events, etc.

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Vittorio DeSica to Nice and right back here.

James Nicholson and Samuel Arkoff in on American-International biz.

Jeanne Moreau to Paris for 10 days, interrupting her "Eva" stint to cure food poisoning case.

Giovanna Ralli began work on "The Nun of Monza" for Globe Films. Carmine Gallone directs.

Rossana Schiaffino back from Hollywood where she appeared in Metro's "Two Weeks in Another Town."

Hermes Pan handling choreography for RAI-TV's "High Fidelity," musical show emceed by Gorni Kramer.

John Frederick here to star in "Cinque dell'Orsa Minore" for Dinamo Films; also considering other local offers.

Gina Lollobrigida to Bruxelles for opening of "Come September" (U) Returns for stint in Arco Film's "Bellezza D'ippolita."

In-and-out: Esther Williams, Fernando Lamas; Kenneth Harper, to prep production of "Summer Holiday"; Sidney Furie directing in Venice next May; Elsa Martinelli to St. Moritz for vacation; Jacques Bar, Pierre Rove; and Dahlia Lavi, in from the Coast.

Las Vegas

By Forrest Duke

(Dudley 4-4141)

Deejay Gus Giffare parted company with KRAM.

Kelly Smith rejected offers from the Dunes and Flamingo.

Golden Nugget star Judy Lynn signed with United Artists Records.

Arlene Fontana reported theft of furs worth \$1,550 from her room at Thunderbird, where she's starring in "Flower Drum Song."

Louis Prima's Mom, Angela, in for his Desert Inn opening. Invited her Vegas pals to the Mardi Gras before departing for home in New Orleans.

First annual Las Vegas Jazz Festival, promoted by the Musicians Club, set for Convention Centre July 7-8. The tooters would like to ink Steve Allen as moderator.

Cleveland

By Glenn C. Pullen

(Main 1-4500)

Calvin Jackson crew into Mushy Wexler's Theatrical Restaurant.

"Judgment at Nuremberg" finally set for 2,739-seat Palace opening Feb. 20, on a three-day basis but no reserved seats.

Richard Rodgers coming here Feb. 19 to double-check his "No Strings" at Hanna on its third road stand. Tuneshow is slated to open at N.Y. Mark Hellinger March 1.

Harlowe Hoyt, vet drama reviewer for Plain Dealer, given slew of farewell parties by newspaper colleagues and local showmen re his retirement last week.

Pianist-bandmistress Kitty Kaye, whose trio won longterm contract at New York Embers during run there, returned to hometown here for two weeks at Virginian Room.

Including her personal manager Marty Conn, as drummer, and Dick DeGrey, on bass. Kaye outfit goes into Dunes in Las Vegas Feb. 22 for five weeks.

Kornman's Front Room, recently bought by Charles Corp., national food services organization based here, dropped longtime policy of jazz bands. Hickory Grill, taken over by same firm, continuing to book jazz combos with Meade Lux Lewis band current.

Next for the Hickory are Johnny "Scat" Lewis, opening Feb. 12 and Dizzy Gillespie, due March 12.

London

(HYDe Park 4561/2/3)

Alexander H. Cohen in from New York to gander the current legit scene.

Ida Barr, now 80, who was a vaude star in the 1890's, will be one of the principal guests at Variety Club's Celebrity luncheon next Feb. (13).

Deborah Kerr coming in from her home in Klosters (Switzerland), to attend European preem of "Tender Is Night" at Carlton tomorrow (Thurs.).

"Flower Drum Song" is now set to open at Leicester Square Theatre March 1; and not at the Odeon, Marble Arch on Feb. 21, as previously announced.

The Rank Organization, which opened a new bowling alley in Streatham, London, last week, has started conversion of the Gaumont Theatre, Chester, to a 24-lane centre.

E. B. (Manny) Gold, Birmingham district manager for Associated British Cinemas, retired last weekend after 33 years with the company. He's succeeded by Bert Rainor.

Chester Harriott currently making his cabaret debut as a solo artist at Quagline's. He has appeared there on several occasions previously as one of the Harriot & Evans duo.

John Mills, boss of Les Ambassadeurs, and Mrs. G. E. A. Williams, principal director of the Arts Theatre Club, among the passengers on the maiden voyage of the France to N.Y.

Billy Wilder and I. A. L. Diamond came in from Paris over weekend to attend press show of "One, Two, Three." After the screening they met the critics at a Dorchester luncheon.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015)

Flame Cafe has Stonewall Jackson this week.

Kismet Review, opens nine-day engagement at Freddie's Friday (9).

"The Andersonville Trial" will be Theatre St. Paul presentation for next three weeks.

Old Log Theatre, Equity stock company, preems forthin ght run of its third winter enter, "Sailor Beware" Thursday (8).

Charles Laughton to give readings in University of Minnesota's Northrop Auditorium Feb. 7. It's a University Artists Course event.

Third Broadway thesp, Joan Kibrig, to join John Raitt and Laurie Franks in St. Paul Civic Opera's production of "Carousel," Feb. 12-17.

Newman Club Cardinal Players at University of Minnesota staging musical comedy, "Guys and Dolls" Feb. 9-18 with jazz artist Doc Evans heading 14-piece pit band.

Annual "Parade of Quartets," barbershop quartet concert, set for Northrop Auditorium Saturday (10).

It'll be a benefit to raise funds for research equipment for Variety Club Heart Hospital.

St. Paul attendance at International Hockey League games has topped 115,000 and is expected to hit 200,000 before season ends.

St. Paul club has outdrawn the league-leading Minneapolis team owned by exhib Benny Berger.

Paris

By Gene Moshowitz

(66 Ave. Breteuil, SUF. 5920)

French pic version of "A View From Bridge" got fair reviews but looks in for solid biz here.

Vincente Minelli's "The Four Horsemen of the Apocalypse" (M-G) getting mainly good reviews.

Jean-Paul Belmondo to Italy to play in the new Mauro Bolognini pic, "Metello," to be made entirely in Florence.

Yank actress Diana Faith between Rome and Paris looking into pic thesp and dubbing propositions in each city.

Israeli impresario Giora Godik may take Marcel Achard's hit legitied, "L'Idiot" (Shot in the Dark), for production in Israel.

Francis Lopez to N.Y. to confer on doing the music for a Broadway musical version of the Guy Bolton-Somerset Maugham play, "Adorable Julia," which would be a vehicle for Kim Novak.

Flash 24-hour strikes by technicians of the state radio and video setup. Radiodiffusion-Television Francaise, upsetting the workings.

Longer strikes are in view, all being for higher wages.

Jacques Charles, credited with creating the spectacle style big scale musical revues in the Folies-Bergere, Lido and Casino De Paris types, is now 80 but still doing a series of vaude video shows here.

Marie Bell taking her troupe and the new Francoise Sagan play, "Violins, Sometimes," to London for a week's run. Then back to Paris to keep playing it alternately with the hit, "Marriage-Go-Round," at the Gymnase.

Writer Alain Robbe-Grillet, who did the script for "Last Year in Marienbad," to direct his first pic, "The Immortal," which will be made in Turkey as a French-Turkish coproduction with Marina Vlady. Robbe-Grillet writes and directs.

Boston

By Guy Livingston

(423 Little Bldg.; DE 8-7580)

Sammy Davis Jr. opened at Blinstrub's Feb. 2.

"Fantastiks" extended its run at Charles Playhouse.

Sam Vine at Revere-Frolie for a limited engagement.

Frankie Avalon went over big at Blinstrub's 1,700-seater.

Naja Karamuru at the Old Howard Casino burlesquer.

Marian Marlowe at Caesar Tamagno's Monticello in Framingham.

Ford & Reynolds inked return pact at the Frolie for June, after playing four weeks to capacity biz.

Morton Da Costa in for looksee at "Music Man" at the Shubert and "A Passage to India" at the Wilbur.

City will get a 27-story Hotel America skeddied to begin rising on site of Prudential Center in spring.

Buddy Thomas staged the 11th reunion of his line girls with awards for best show girl, best dancer, most popular, etc., with more than 300 alumni and friends turning out at the Frolie.

George Clarke, former nitery columnist of the combined Boston Daily Record, writing a book, which will encompass the life of the late Walter Howie on whom "The Front Page" was based.

Harry Segal's new Second National Pictures, Inc. playdated package of "Ivanhoe" and "Knights of Round Table" reissues in 22 situations in the Boston, New Haven, Buffalo and Albany territories.

Norman Kurland, new young Boston producer, signed Della Reese for "An Evening With Della Reese," with Mercer Ellington directing the orch and Meditation Singers for Donnelly one nighter, Feb. 17.

Existence of some six theatres in Hub are threatened by recent developments, sales and upcoming land takings: Metropolitan and Wilbur, sold to New England Hospital Center; Kenmore and Capri, threatened by building of new toll road; Casino burlesquer and Lancaster at North Station, in the way of coming government center and development projects.

Australia

By Eric Gorrick

(Film House, Sydney)

Ken Fiddon, RCA topper here, back from N.Y. biz huddles.

Fun parlors exiting coast to coast following heavy police attention.

Striptease shows have folded here via a heavy biz drop after gendarmes' probe.

Despite raps by the critx, Metro's "King of Kings" is a solid hit at St. James, Sydney.

Hoyt's pic loop will hold "South Pacific" (20th) for a fourth year at Mayfair, Sydney.

Paramount brings in "Blue Hawaii" as Yuletide topper at Prince Edward, Sydney.

Terrific biz being racked up by "The Sundowners" (WB) on two-day at Embassy, Sydney.

Move afoot to have Metro bring into Sydney Harbor, for a show piece, the replica of the "Bounty."

Bruce Boro here from the U.A. N.Y. office to serve a biz term learning the Aussie end of distribution.

Indications are that John Davis may visit here next year to looksee the Rank holdings in Greater Union Theatres.

Melbourne exhibitors will put on added-pressure early next year for a governmental wipeout of the entertainment tax.

David Gould's "Yellsappopin" away to a good start at the Royal, Sydney, for Harry Wren on house deal with J. C. Williamson Ltd.

Hollywood

Sidney Pink arrived from Spain. Barry Greenberg joined Chalkin-Perrett publicity office.

Lester Crawford, Brod's rethred thesp-dad, in town from N.Y.

Tony Charnoli will stage Eleanor Powell for legit presentation. Mel Torme ankled MGM Records for signature with Atlantic Records.

Roger Corman on twoweek swing of country to bally "Premature Burial."

Ron Beckman appointed manager of Hollywood Museum Operating Co.

Vincent Minnelli will direct Oscar derby show April 9, repeating duties of past two years.

David Swift leaves for Nice Feb. 11 to prep direction of UA's "Grand Duke and Mr. Pimm."

William C. Thompson, program manager of KGBS, elected prexy of Junior Advertising Club of L.A.

Dore Schary will lecture 10 days on theatre, films and tv at North Carolina U, starting March 19.

Clebanoff, Mercury artist, launched 47-city concert tour through the west, southwest and south.

Barney Balaban, Paul Raibourn and James Richardson in from Gotham for toprdrawer Paramount studio huddles.

Robert Rossen arrived for talks with Columbia Pictures production chief Sol A. Schwartz on his next pic assignment.

Salli Terri, Capitol Records vocalist, becomes "Professor" Terri Feb. 10 when she takes over UCLA class in American Folk Song Repertoire.

Ted Leonard, former Paramount industrial relations exec, tossed testimonial luncheon by 150 industry reps on eve of leaving industry.

Chicago

(DElaware 7-4984)

"Hits of Broadway" is held over indefinitely at Del Prado Hotel.

Gail Lewis quit as pressagent for London House and Mr. Kelly's to move to Washington, D.C.

Mina Kolb, who was with the N.Y. cast, has rejoined Second City here. New revue, "A Knocking Within," opens Feb. 13.

Charles Byrnes, former trade reporter, has joined Mercury Records as public relations director.

Aaron Cushman & Associates is handling p.r. for parent Philips label.

Charles Laughton cancelled his four scheduled performances at Goodman Theatre last week because he injured his arm in a fall in Flint, Mich.

Playboy Club inaugurated nightly twist parties in the Playroom after midnight, alternating the Harold Harris, Bob Davis and Larry Novak trios.

David Merrick, Herman Bernstein, Victor Samrock and David and James Nederlander came in for the initiation of McVickers as a legit house last Tuesday (30).

Niki Robbins named entertainment coordinator for the Chicago Arts Festival, which will be held March 16-18 at McCormick Place.

Second City Players are already set to appear.

Oscar and George Marienthal have a new revue, "Put It In Writing," to follow "Medium Rare" at the Happy Medium whenever it should run out of gas. It's now in 83d week.

Philadelphia

By Jerry Gaghan

(319 N. 18th St., Locust 4-4848)

The Pennsylvania Deborah Women's Chapters to sponsor opening of "Judgment of Nuremberg" at Boyd Theatre, Feb. 21.

Barney Sackett, art-film exhibitor and broadcaster, named promotion director of Continental's Distributing's "View From The Bridge."

Clarinetist Mitchell Lurie, Curtis Institute grad, named head of the woodwind department of the Music Academy of the West, Santa Barbara, Calif.

Lucille Meade of the Park Playhouse staff, presenting Carol Channing and her new act, "12 Gentlemen Who Prefer Blondes," in a benefit performance at the Academy of Music, March 30.

Meyer Adelman, head of the New Jersey Messenger Service, expanded his film delivery into Toronto and plans to set up six offices to handle films for theatres and tv throughout the Dominion.

No Biz Like Snow Biz

Continued from page 1

they'll spend about \$325,000,000. Because of stretch pants (generally called bogners, gemutlichkeit, ski lifts (that today even grandma can ride), inflation-created affluence and the relative ease with which women learn the sport, it has widened its sphere of influence and popularity—much the way swimming and sun bathing did in the 20s when suits got shorter (at both ends) and the body beautiful became big biz.

At the heart of it, the nation's most popular ski areas are partly that way because they provide off-slope entertainment. This precedent is encouraging new show business money. In mind all the time is the fantastic, yet still problematical worth of each individual skier, who not only spends \$60 a year on ski equipment but as much as \$25 a day to ski.

There is professional entertainment in Aspen, Colo. More in Sun Valley. These are "hot" slopes, and entertainment is said to be the reason. At Aspen, Bob Gibson, a folk singer, and Murray Roman, a comedian who evidently is quite hip to the ski art, are big stuff. Sun Valley dates back in fame to the 30s when Eddy Duchin was a fave there and it's still big in the entertainment pursuits. As a result it's a major site for Hollywood's elite.

In the east, the giant, much-attended Stowe, Vt. is run by a combine headed by well-off Sepp Rush as a club. Gaggy Knees, which is a converted barn where the slope-weary, fun-seeking skier can relax and be entertained before he sacks in for the next morning's runs. And at Tony's, near Stowe, one can "eat, drink and dance" but there isn't presently much else to divert a skier in the Stowe evening hours.

Air Media Takes Note. Incidentally, radio and tv are beginning to show an awareness in the popularity of skiing. Many radio indies in the east are carrying hourly reports on conditions for New York's host of schussers. Included are big stations like WNEW, WINS and WMCA. In tv, WNBC last week ran a five day morning series on how to ski. Upstate New York finds a state-run area, Whiteface, advertising regularly on tv stations that beam across to New Hampshire and Vermont in an effort to draw off skiers to New York. And importantly, skiing on Sunday (4) got a really network boost when NBC-TV's Walt Disney show elevated a full hour to the spot.

As one expert on the ski industry said, "We're just really beginning to explore the aspects of professional entertainment." Sally Litchfield Pabst, wife of the boss of the Bromley, Vt., ski slopes and a former actress and champ skier, has instituted a music policy at her Bromley lodge in the late afternoons. It calls for an organist, a piano, and possibly a third instrument. But Mrs. Pabst, wife of Fred Pabst of the Milwaukee brewing clan and himself a veteran ski addict, is mulling a Saturday night show at the lodge. Another Vermont area, Killington, is also getting into the biz of supplying paid-for entertainment as a post-slope attraction.

There are several big ski areas (among them Mt. Rose and Slide Mt.) near Reno, Nevada, and of course, with a little extra travel (mostly no more than an hour) a skier can grab off an evening's fun in the already well-established niteries of the resort town. Damon Gadd's Sugarbush, in Vermont, has the posh Wunderbar at the foot of his hills, but there it's fundamentally for drink and talk, although there have been rumors that an entertainment push is in the offing.

Installing Slopes. An early sign that skiing and entertainment were relatively interchangeable parts was the fact that Grossingers and the Concord, which pursue vigorous niter policies, installed slopes for anyone who wished to ski. Someone observed that these two slopes were not so much for the devotees as for the men and women, enjoying perhaps for the first time the way they look in clothes, who could use the existence of a nearby slope as an excuse to be seen in their bogners or in their equally fashionable Hauser stretch pants which, incidentally, are turning to Dior

for new designs in stretch pants next season.

With the glamor immediately attached to the person of almost any ski great, the big-name skiers themselves have been latching on to entertainment careers, in limited numbers, at the moment, however. There is Tony Sailer, the Austrian ski wheel, who is a hero in his own country, where he lately has cut a batch of ski records (yodeling and native tunes) that evidently caught on big, according to the experts of the ski industry. Disks by Sailer, who also introduced a hat bearing his name and owns a hotel, can frequently be heard at American slopes, where recorded music is played much the way it is at a skating rink—as accompaniment to the more accomplished "dancers" of skiing. Guy Perillat, France's greatest skier, has set four disks to be released this month.

With bus trips galore, both east and west, skiers can take package trips (instruction often included) to the northeast's slopes. Outfits like Ski Trails (tied up with the giant Casser Tours holdings) and Scandinavian Shop run up groups of as many as 100 or 200 a weekend for less than \$40, and, on special weekends (such as New Year's or Washington's Birthday) charge a bit more and throw in music, dancing and liquor.

Big For Tourism

Tourism, described as entertainment's twin brother, is really cleaning up as a result of the ski boom. Pan American, Lufthansa and other major lines regularly advertise "low jet fares" or "\$499 all inclusive" two and three-week trips to the Alps, i.e., Chamonix, Davos, St. Moritz, Gstaad and Zermatt. Moreover, domestic airlines, like American and United, are now in the biz of inducing Western skiers east and Eastern skiers west. The lure is all around.

For instance, in the New England, upper New York and Canadian regions, 300,000 persons went skiing last year and, presumably, most of them had time for something extra—a little entertainment. The Pacific Northwest and the Rockies had another 400,000 skiers. Ski Magazine said in all the 800,000 to 900,000 American skiers last year spent a total of 8,500,000 days in ski areas here. (Of the 50 states in the union, 32 have ski slopes.) There should be at least 100,000 new skiers this year, the same publication predicts.

Because riding the ski lifts has become so easy, tourism has had a definite boost in a peculiar yet effective way. In many instances, the areas are using their lifts for double duty: first for skiers, then for snow bunnies or non-skiers, who just want to ride to the top for a look before coming down the same way, by chair lift or gondola. Bromley advertises its "five-state view" (a wow) from the top of its highest hill. Sugarbush and Stowe also have great views.

Diner's Club

Now, as a topper, the Diner's Club is making special advertising pitches to skiers. It seems, all the more, that skiers—and considered thus by most major industries—are among the best representatives of America's affluent society.

As for the show biz crowd itself, certainly an affluent bunch, there is evidently a large ski buff contingent. Some slopes, like Sugarbush, Aspen and Sun Valley, have earned partial reps as places where rubbernecking can be fun. Of course, there is the Kennedy Clan, the Paul Newmans (she, Joanne Woodward), the Bob Cummingses and Norma Shearer (she married a ski instructor). The late Gary Cooper was a skier, Julie Newmar, who does as much for stretch pants as stretch pants do for her, can occasionally be seen hobnobbing while on the chair lift waiting line at the New England resorts. The list is long.

The lodges are often everything the cig and beer ads suggest: posh, in a woody way, fire-placed room by room, with plenty of lush companionship of the opposite sex. On a big scale is The Lodge At Smuggler's Notch (where the Kennedy clan often stays), which runs a small club called The Den. Other big N.E. lodges are the Sugarbush Inn and The Inferno, also at Sugarbush. Then there is the Summit Lodge at Killington, Vt. Smaller places, catering mostly to "serious

skiers," writers, show people, et al., are places like the Hillcrest Inn, in Manchester, Vt., right in the middle of four of Vermont's biggest ski slopes, and the Stoney Brook Lodge in Killington, Vt. The lodges and hostels of Sun Valley and Aspen were mentioned earlier as jam-packed areas as the result of their show business sidelines, a fact used now to encourage new act and dance policies in other ski areas.

It hasn't been easy to get entertainment going. The first skiers were early bedders and early risers, but with ski pants, etc., as an inducement there is now a new breed of skier and non-skier at the slopes. There are, principally, the snow bunnies, or idlers who have plenty of time for off-slope fun. Many areas, such as Bromley, seek to discourage idlers and would rather have the serious skiers and the family-types. Yet many other areas give succor to a "mascara, Coney-Island crowd," which Fred Pabst of Bromley says "come up to exchange addresses."

The blue laws of New England haven't helped entertainment either. While Vermont and New Hampshire have among the cheapest liquor prices in the land, these same states make it hard to have cabaret-type fun. Sunday laws are part of it and until last season, for example, Vermont even had a law preventing group song fests. Fortunately for skiers, who seem to like to sing and yodel, the law was ended this season and this has encouraged some ski resort operators to set up after-slop singing by one and all.

An Indoor Sport

The Schine theatre chain, with some of its houses not making the necessary motion picture buck, has dreamed up a way of its own to capitalize on the rise in the number of skiers (twofold increase in five years, one source says). A few weeks ago, one of the Schine Buffalo theatres was opened as an artificial ski "slope," with the promise of skiing on an artificial slide, something of an "embroidered tread mill." Result: no broken legs and loads of centrally-heated gemutlichkeit.

Entertainment for skiers, one party feels, "should be of the jazzy type, with a good Austro-Bavarian undertone." But other opinions are that skiers are perfectly capable of appreciating more catholic entertainment endeavors—from sick comedians to pop singers (provided they are made available).

If there is any one reason for the new attention of show people to skiing, it's the obvious rise in the number of skiers—and that \$325,000,000 they're going to spend (\$75,000,000 more than last year). The rise, some say, is due to the stretch pants, whose advent gave both sexes, with a handful of unfortunate exceptions whom nothing will help, a clean, long-line look. The stretch pants, introduced nine years ago by Bogner (but not popular until about five years ago) straighten and elongate the body lines. To "stretch a point," they've been a help to show biz, too.

Ronald Reagan

Continued from page 2

gan and the other diners, "I apologize to Ronald Reagan for the un-American insult that he experienced at the hands of a very few of the Federation."

A majority of the St. Paul teachers are women and they had no part in this attack on the freedom of speech. The women have more sense."

The Federation had declared that its protest, amounting to an anti-Reagan resolution, had been adopted at a general membership meeting. It's understood that the resolution was prompted by the actor's extreme conservatism. It called for the board of education to establish a policy dealing with the presence of controversial issues in school assembly programs.

Reagan thanked Slettedahl for the apology. Previously the actor had derided the Federation's action and asserted it shouldn't have been taken, at least before the body knew what he had to say to the students. His talk principally had to do with the evils of communism.

The St. Paul Chamber of Commerce brought Reagan to St. Paul for a talk and to participate in this city's Winter Carnival. It had asked the school board and superintendent to arrange to have the actor address the students.

Bellydancers Vs. The Twist

Continued from page 1

Chicago. But Abbe Lane, while appearing at the recent Midwest Auto Show in Minneapolis, told a newsman there that actually The Twist is old stuff. "I was doing it long before it became such a rage," she said, "but they called it something else then."

Chi's Twist Temple

Chicago, Feb. 6

The Twist, after several sporadic Windy City starts, appears to have finally taken hold in Chicago. The Scene, a new club housed in what had been an unsuccessful niter, has asserted itself as the Chi temple of the craze, and the twistniks have been lining up outside it in the subzero cold in order to get in.

Niter operator Ralph Mitchell and stockbroker Bernie Miller, opened the Scene about two months ago, and while it caught on quickly, only in recent weeks has the craze reached the holdout stage. Located a block off the Rush St. cafe belt, the small (80-90 capacity) boite is paralleling Goth-

Twists With Tide

Chicago, Feb. 6

The Gayety, a Chi peeler palace, has latched onto the Twist tide.

House is advertising that the boys in the audience are invited onstage for lessons in the dance by the strippers and members of the chorus.

am's Peppermint Lounge in first attracting the beatnik set and now hosting celebs and society folk.

An indication of the impact of the success of the Scene is that Basin Street, a longtime jazz spot across the street, has tossed out its dixieland band and has installed a Twist group. House orch at the Scene is Al Duncan's Twisters.

Elsewhere in the city, The Twist has been an alternate form of entertainment. The Blue Angel has co-featured it in its regular calypso format, the Living Room experimented with it as a Sunday afternoon attraction, a host of small clubs have substituted it for key-boarders and small jazz units, and the big supper clubs are giving it about equal time with the two-beat and cha-cha-cha.

Twist Irks Sabrina

Sydney, Feb. 6

Sabrina, shapely British femme who's been here to give The Twist a hypo for Lee Gordon, operator of the Stadium Loon and Peppermint Lounge in Sydney, told newsmen at a midnight conference that "she had had the dance and was sore at Gordon for compelling her to perform it in public."

Her comment was in reference to several local Twist shows presented by Gordon in which she appeared as fence. Initial show drew 19,000 Twist fans into the Sydney Stadium Jan. 12 at \$4 top despite blistering midsummer heat. Performance was repeated Jan. 19 and 20.

Participating in the sessions, aside from Sabrina, were Chubby Checker, Bobby Rydell, Del Shannon, Diane Hilton and The Peppermints. After each show, Miss Hilton and Sabrina gave the payees lessons in the new craze—a surefire gimmick.

Sabrina, in venting her displeasure to newsmen, declared her contract called for her to "promote through publicity the theatrical ventures of Lee Gordon only." She complained that she did not agree to perform The Twist at Gordon's Stadium shows, adding "I'm not a Stadium act. I'm intimate and need to be close to the payees." (Stadium is a 12,000-seater. Bob Hope called it "Texas with a tin roof.")

Reportedly, Sabrina was paid \$2,000 for a brief Aussie stopover, plus \$60 per day for a penthouse in a top hotel here and return airfare to London via the U.S. Gordon is in the U.S. after hitting the jackpot on his first Twist show.

Meantime, local showmen are watching The Twist closely to see whether the dance will fade within the next month or so. On the film front, Paramount's "Hey, Let's Twist" started off to whom biz at the Victory, Sydney, but slipped in third week and folded.

Columbia, however, via a smash campaign, is betting, solidly on

"Twist Around the Clock," which premiered last week at GUT's Palladium, Sydney. Dancehall operators say The Twist is pulling heavy biz despite the current heat-wave.

London's Initial Twistlery

London, Feb. 6

London's first Twist night spot makes its bow tomorrow (Wed.). It will be a companion room to the suburban Room at the Top, which opened on the ninth floor of an Iford store. The new niter, also under the Harrison Gibson banner, will be known as Twist at the Top.

The new room, decorated in Italian style, will accommodate 400-500 people. Music will be provided by Howie Casey & the Seniors.

Lebanon Bans Dante

New Delhi, Feb. 6

India is unpopular with Lebanon's younger set, reports the Middle East correspondent of The Statesman—and it's all because of The Twist. Lebanese authorities have banned as obscene the new dance, which is all the rage with what the New Delhi newspaper calls "Beirut's gilded youth."

Their wrath has descended on Kamal Djumblatt, the austere Lebanese Minister of the Interior responsible for the ban, and—via him—on India, of whose yoga and philosophy he is an ardent student and devotee. Djumblatt's yogic asceticism is blamed for the puritanical clampdown.

Rome's New Colony

Continued from page 1

Italian slang they are "I Nite") in Rome without some kind of Negro entertainment.

Another new variation is that males also go in for striptease routines as well as by girls.

One of the "Nite's" is called "Old America" and is an replica of a saloon of wild west days, complete with wooden staircase, whiskey cases, lanterns and large mirrors behind the bar. The waiters, dressed as cowboys, in blue jeans and red flannel shirts, look more like supers from the "Girl of the Golden West" but the clients are dressed in tight pants, jersey shirts or other sophisticated haberdashery of Rome's stay-out-lates.

There is also another Negro element found in the new, large youth hostel near the Foreign Ministry. It represents the African continent, the students, impeccably dressed in "dark suits—but whose dances executed nightly on a dance floor belonging to the hostel show something of the "sacred" rituals of their origin. In day time, with books tucked under their arms rushing from one class to another still in formal clothing and never in shirt sleeves, no matter what the temperature, even in summer.

This is another aspect of the new Roman "Negro colony" Africa.

Ring Lardner Jr.

Continued from page 2

he'll run for reelection after all, had to wait for the return of Congress and resumption of daily publication of the Congressional Record to get his full message in print. (Such matter is not only printed free, but privileged in terms of libel.)

In over 13 columns of small print, Walter heaped vitriol on Lardner, calling on the public to treat him with "the same scorn Americans held for the shady dealings of underworld racketeers."

In introducing his attack into the record, Walter told the House that Lardner's article, appearing last Oct. 14, "makes a dramatic attempt to cast himself in the role of a martyr for having served a prison term as result of his contemptuous defiance of Congress during House Un-American Activities hearings on the motion picture industry in 1947."

He labeled the piece "replete with false and misleading inferences about the Communist conspiracy and it completely ignores the compelling reasons which prompted the congressional investigation of the film capital."

OBITUARIES

DIETER SCHEPP

Dieter Schepp, 23, a member of the Flying Wallendas, was killed Jan. 28, in a fall along with Richard Faughman, when the bottom stander of the seven-man high-wire pyramid lost his balance during a performance of the Shrine Circus at the Coliseum, Detroit. A sister, Jana Schepp, also in the act, survived the accident. He was a recent refugee from East Germany.

Further details on Page 1.

RICHARD FAUGHMAN

Richard Faughman, 29, member of the Flying Wallendas, was killed Jan. 28, along with Dieter Schepp, when the bottom stander of the high-wire seven-person pyramid lost his balance during a performance at the Detroit Coliseum.

Further details on page 1.

CAREY WILSON

Carey Wilson, 72, film pioneer who created the "Andy Hardy," "Dr. Gillespie" and "Dr. Kildare" series, during his many years at Metro as a producer, died in Hollywood a few hours after suffering a stroke Feb. 1.

Associated with Metro from its

EDWARD L. KINGSLEY

Edward L. Kingsley, 47, one of the country's leading importers of foreign films, died at Mount Sinai Hospital in Los Angeles Wednesday (31) following a heart attack. At the time of his death, Kingsley headed his own distributing firm, Kingsley International Pictures of New York, and was on the coast for a combined vacation-and-business trip.

Survivors include his wife, Mrs. Lee Goode Kingsley, publisher for the New York Philharmonic Orchestra; his mother, Mrs. Frieda Kingsley; and a brother, Robert. Details in Film Section.

DONALD MANSON

Donald Manson, 75, general manager of the Canadian Broadcasting Corp. in 1951-2, died Feb. 3 at his home in Ottawa, Canada.

Born in Scotland, he arrived in Canada in 1907 to work with the Marconi Company in establishing commercial radio communication between Canada and Ireland. He served as a Canadian government inspector of radio in World War I, and later became chief inspector.

Manson also helped to draft radio laws and regulations, includ-

Broadway bow in 1960 as the vice-president in "Advise and Consent." His last appearance was in the recent Broadway production of "Giants, Sons of Giants." His wife survives.

FRANKIE RICHARDSON

Frankie Richardson, 63, a show biz vet of 55 years, died Jan. 30 in Philadelphia following a heart attack. An old-time vaudevillean, he played most of the major houses on the Keith circuit before taking a Hollywood screen test. He was a featured singer in the talks of the 1930s, including "Sunny Side Up" and the "Movietone Follies."

He made his first singing appearance at the age of eight at Philly's old Bijou, and for several years played with Dumont's Minstrels and the Emmet Welch Minstrels on the Million Dollar Pier in Atlantic City. He was recently booked into a club in Pennsauken, N.J.

Two sons survive.

MARY C. WALTHALL

Mary Charleson Walthall, 71, widow of Henry B. Walthall, the actor who achieved fame as The Little Colonel in "Bitch of a Nation," died Dec. 3, 1961, in Hollywood. She had worked for the Rexall Drug chain between 1950 and 1955 and had lived in retirement since then.

Survivors include a brother, a daughter, Patricia Walthall Cueto of Tarrytown, N.Y., and a grandson, Mario Cueto Jr., a student at Yale.

Mrs. Walthall married the actor in 1917 in Indiana. He had been married previously to Isabelle Fenton.

Burial was in Holy Cross Cemetery, Los Angeles.

HELEN MARSH LEVY

Helen Marsh Levy, widow of Arthur Jay Levy, press agent for David Belasco and Charles Dillingham, died suddenly in Norwalk (Conn.) Hospital, Feb. 3. As Helen Rockwell she was on the Morning Telegraph in the 1920s where she shared an office with Louella Parsons. She also was on the press staff for many motion picture companies.

Mrs. Levy was previously married to Leo Marsh, drama editor of the New York American who died in 1936. They met when he conducted "Beau Broadway" on Telegraph following Renald Wolf. She later married Levy who died in 1955.

Funeral services were held in Westport.

DICK WILLIAMS

Dick Williams, 46, Los Angeles Times drama columnist and formerly entertainment editor of The Mirror before it was consolidated with the Times Jan. 5, died of a cerebral hemorrhage Jan. 29 in L.A. after having been hospitalized with leukemia since Jan. 20.

Prior to joining the Mirror in 1948, when it was first started, he was associated with Pic mag in its Hollywood office, after a newspaper career on the Dayton (O.) Journal-Herald and Cincinnati Post. His wife, son, parents and sister survive.

WILLIAM HARD

William Hard Sr., 83, roving editor of The Reader's Digest and a former newspaperman and radio broadcaster, died Jan. 30 in New Canaan, Conn. In the late 1920s, he joined the National Broadcasting Company as a news broadcaster. In 1930, he broadcast a series of eight reports from London to the U. S. on the London Naval arms conference. They were hailed as the first daily news programs ever broadcast to the general public from abroad.

His son and daughter survive.

PICK MALONE

Andrew Pickens Maloney, 69, known professionally as Pick Malone of the radio team of Pick and Pat, died Jan. 22 in New York. Pick and Pat were widely known in the 1930s as performers of minstrel humor. They gained their radio following with a program called "Showboat" on station WOR, where they were known as Molasses in January. The partners were together for 25 years and ended their association about 10 years ago.

His wife and two sons survive.

BARNEY GRANT

John Leo Younger, 50, known professionally as Barney Grant, died of a heart attack in Synt,

Jan. 24 while on a tour of Australia. Grant, who played most of the major circuits in vaudeville and worked in cafes as well, at one time had his own network radio show.

Survived by mother.

ROSE F. L. CLARK

Rose Frances Langdon Clark, 80, former vaudevillean, died in Hollywood Jan. 27 after short illness. She was a vet of both the Orpheum and Pantages circuits, and was divorced from late film comedian, Harry Langdon. She was the widow of Jack Clark, also in vaude.

Five sisters survive.

Lucia Backus Seger

Lucia Backus Seger, 88, actress, died Jan. 17 in New York. She was a silent film actress and also appeared in the Broadway production of "Arsenic and Old Lace," among others. She also appeared on the tv panel of "Life Begins at 80," during the early 1950s.

Earl LaVere, 71, veteran vaudeville performer, died Jan. 25 in New York. He played the major vaude circuits. He appeared in a comedy act known as Earl LaVere and Helen Ware until 15 years ago, and also appeared in an Olber & Johnson revue.

Mother, 82, of Paul Ackerman, music editor of The Billboard, died Jan. 31 in Neponset, L.I., after a long illness. Also surviving are a daughter and another son, Martin, who is chief planning officer for cultural affairs for the United Nations.

Claude Jones, 59, a former jazz trombonist with Duke Ellington's orchestra, died recently in New York. At one time, he had also played with Cab Calloway's, Louis Armstrong's and Fletcher Henderson's orchestras. His wife survives.

Stella Hoban, 71, former nitery singer, died Jan. 24 in Muskegon, Mich. She popularized the song, "Pretty Baby," while singing it in the musical, "The Passing Show."

Mrs. Stella Freiberg, 89, last survivor of the nine women who founded the Cincinnati Symphony Orchestra in 1894, died Jan. 20 in that city. Her son survives.

Mrs. Margaret M. Hildreth, 50, cashier for Metro's Albany exchange, died Jan. 29 in Colonie, N.Y. Surviving are her husband, daughter, son and a sister.

Husband, 28, of Rose Ayala on maternity leave from her post in the bookkeeping dept. of VARIETY, died of a heart ailment Jan. 28 in New York.

Mrs. Milton H. Bayne, 61, former legit actress, known professionally as Gene Dubois, died Jan. 21 in New York. Her husband survives.

Max Rappaport, 66, onetime actor and costume designer, died Jan. 28 in Toledo, O. His wife, daughter and son survive.

Father, 77, of Jack Diamond, UI studio publicity director, died of internal complications Jan. 29 in Chicago.

Mother of Al Weisman, p.r. director of Foote, Cone & Belding ad agency, died Jan. 31 in Chicago.

Homo Themes

Continued from page 1

likewise dispensed with direct terminology.

Relph, whose "Victim" was denied Code approval because of repeated usage of terms "homosexual" and "homosexuality" as a subsidiary theme in the film, dissects in the Code a "faint element of hypocrisy," making for false notes in the treatment of such controversy. This, he asserts, arises from having to cope with written guidelines that cover production in omnibus fashion, rather than on the picture-to-picture discretion of an industry censor, as in Britain.

True, the Blighy board slapped an X (adults) certificate on "Victim," which Relph feels was an "unduly cautious" judgment. But the British X is much less damaging than the American no-go, albeit Pathe-America, the Yank distib, is seemingly untroubled by the Code fix and avers it intended the

pic primarily for art circuit play-off in any event. But it's also getting conventional dates.

Parentetically, Relph adds that the British Board of Film Censors was alerted to the pic from the outset and had cautioned the producer to expect the X rating. Relph says this did not distress him much.

He makes a further point about the U. S. machinery, asserting that the Code, by allegedly encouraging producer deceit (presumably this goes for other controversial areas, not just homosexuality), thereby invites more non-industry watchdogging and outcry, notably on the part of the Catholic Legion of Decency. For its part, as Relph stressed, the L. D. did not condemn "Victim" but in-tead gave it a separate classification, implying it was much less squamish than the Shurlock Office (and subsequently the MPAA appeals board).

Relph's dispute with the Code again throws into focus for the trade a point of anxiety expressed at the time the Code was revised recently to include perversion as filmic grist. This is that, because of bluecens pressure, Shurlock & Co. are under excessive responsibility in judging how the theme is handled in a given film. The tendency therefore, as the liberal view suggests, may be for Shurlock to gander such controversy with a strictness encouraged by, but not written into, the updated Code.

MARRIAGES

Yvonne Furneaux to Jacques Natteau, London, Jan. 29. Bride's a screen actress; he's a photographic director.

Sylvia Kay to William Kotcheff, Jan. 27, London. Bride's an actress; he's a tv and legit director.

Arlene Kamper to Robert S. Schwartz, Jan. 28, New York. He's Universal Pictures' homeoffice publicist.

Charlotte Muller to Kent Montroy, recently, New York. He's an actor.

Audrey Gay Lehman to Woody Klein, Feb. 4, New York. Bride is with Varig Airlines; groom is a reporter on the N.Y. World-Telegram & Sun.

Gretchen Stewart to Jim Jordan, Honolulu, Jan. 31. Bride is a widow of stage comedian Yogi Yorgos; she is Fibber McGee of radio fame, whose wife, Marian McGee "Molly", died last April 7.

Fran Goldberg to Eliot Tigcel, New Rochelle, Jan. 13. He's editor of Music Vendor.

Miriam Johnson to Duane Eddy, Feb. 4, Las Vegas. He's the rock 'n' roll recording guitarist; bride is a singer.

BIRTHS

Mr. and Mrs. Harry Saltzman, daughter, London, Jan. 28. Father is a film producer.

Mr. and Mrs. Morris Engel, daughter, Dec. 31, New York. Mother is filmmaker Ruth Orkin; father is film producer-director.

Mr. and Mrs. Anthony Ombriva, daughter, Jan. 27, New York. Mother is actress Gaby Carillo.

Mr. and Mrs. Stuart Walker, daughter, Jan. 9, Fort Lee, N.J. Father is music director at radio station WINS.

Mr. and Mrs. Horst Buchholz, son, Feb. 4, Hollywood. Father is the German film actor who has also appeared on the American stage.

Mr. and Mrs. Bill Beauchamp, twin sons, Jan. 21 in Chicago. Father is account exec at WBKB-TV there.

Mr. and Mrs. Lloyd Kolmar, daughter, New York, Jan. 31. Father is in the commercials dept. of the William Morris Agency.

Mr. and Mrs. Howard Richmond, daughter, Manhasset, L. I., Jan. 28. Father is a music publisher.

Mr. and Mrs. Jerry Sellers, son, Burbank, Cal., Feb. 1. Father is a Warner Bros. studio publicist.

'Story' For Hawaii

Honolulu, Feb. 6.

"West Side Story" will be produced by the Honolulu Community Theatre, with legit-film choreographer Rod Alexander doing the staging.

The musical will open June 1 in the Ruger Theatre, probably for a six-week engagement. The film version of the work is currently in an extended run at the Kuhio Theatre here.

IN LOVING MEMORY OF

Lew Brown

Feb. 5th, 1958

inception in 1924 until his retirement in 1953, he had been active in recent years on special subjects for various U.S. Government agencies, whose films he produced and narrated. He recently produced films for the U.S. Air Force unit with which he was attached.

While at Metro he was a top writer for the late Irving G. Thalberg and shared writing credits on the first version of "Ben-Hur." He wrote 80 scripts between "Hur" and the first version of "Mutiny on the Bounty," among them: "He Who Gets Slapped." He later produced such film series as "Andy Hardy" and "Dr. Kildare."

Other Wilson films included "The Postman Always Rings Twice," "Green Dolphin Street," "Red Danube" and "Searamocaine." He also was producer-commentator of more than 60 short subjects, including a program based on the 16th Century prophet, Nostradamus.

His long suit was discovery of talent, and he helped develop the careers of such personalities as

ing the Canadian Broadcasting Act of 1936, which created the CBC. In 1936, he became chief executive assistant and secretary of the CBC board of governors. In 1944, she was at one time on the staff manager, a post he held until his appointment as general manager in 1951.

HARRY JANS

Harry Jans, 62, light comic on Broadway and in pix for 45 years, died of a heart attack Feb. 4 in Hollywood. He trouped in vaude and appeared in many Broadway musicals in the act of Jans & Whalen.

For a time the team made shorts for RKO. After vaude, they made records and appeared in miteries. Harold Whalen died some years ago. Jans had been divorced from Evelyn Law, onetime Ziegfeld star. Surviving are a brother and sister.

HELEN TRENHOLME

Helen Trenholme, 50, legit actress, died Jan. 30 in New York, after a brief illness.

She appeared in numerous Broadway productions including, "Strange Orchestra," "Victoria Regina," with Helen Hayes; "The Country Wife," "The Amazing Dr. Clitterhouse," "Bachelor Born," a revival of "The Importance of Being Earnest" and "Watch on the Rhine."

Her husband, daughter and mother survive.

GORDON GIFFORD

Gordon Gifford, 48, member with his wife, of the singing duo of Inez & Gordon, died Jan. 25 in Chicago. They had been singing in the ice show at the Conrad Hilton hotel there. Gifford had previously been a singer on radio and in several musical comedies in New York.

His wife survives.

TOM SHIRLEY

Thomas P. Shirley, 62, legit, radio-tv actor and announcer, known professionally as Tom Shirley, died Jan. 24 in New York.

For the last three years, he played the role of Henry Carlson in the dramatic tv serial, "Love of Life." He began his career as a child with Essanay Films in Chicago. He continued as a film actor in Hollywood, where he appeared in "King of Kings" and other silent films. He was a supporting actor in films which starred Wallace Beery and Gloria Swanson.

Shirley was also an announcer many years ago for a number of radio shows originating in Chicago. Among them were "Myrt and Marge" and "Jack Armstrong, the All-American Boy." He also acted in Chicago in a radio show, "Helen Trent." He made his

Caldwell H. Brown, Jr.

1911-1936

Ava Gardner, Judy Garland, Lana Turner, Margaret O'Brien, Esther Williams, Mickey Rooney — for whom he created the "Hardy" series — and Red Skelton. As producer of "Andy Hardy" he received a special Academy award.

During World War II he was one of founders of the Hollywood Canteen, of which he was treasurer. He also was prexy of the Screen Producers Guild for two terms of one year, 1953 and 1958.

He launched his film career, after graduation from Philadelphia's Industrial Art School, as a film salesman for Famous Players-Lasky, and later was upped to post of New York district manager. He joined Fox Films as general sales manager and foreign agent in Canada, Australia and the Far East, and upon his return he became N.Y. district sales manager for First National.

He entered film production as manager of the Peerless Film Studio, Fort Lee, and turned to writing stories. One of these was based on his experiences in the South Seas, which he sold to Samuel Goldwyn, which led to his joining the Goldwyn writing staff on the Coast. He swung over to Metro when MGM was formed in 1924.

Surviving are his wife, former actress Carmelita Geraghty; a son, Carey Anthony Wilson, 20th-Fox producer; and daughter, Nancy.

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64 PAGES

SEATTLE EXPO 'GOES' LAS VEGAS

Puerto Rico Snaring Lotsa Tourists, Eyes Still More When New Inns Bow

Puerto Rico, which is having one of its best tourist seasons in its history, expects an even greater flow of visitors when one of its most ambitious hotel building programs is completed in about two years. Currently, five new inns are under construction.

The increased capacity will enable the island to get even a greater slice of the trade which Miami Beach had exclusively during previous seasons. It will also provide an even greater factor in the island's economy.

The hotels are the Sheraton, which is to be finished in about a year; the Americana, being built by the Loew-Tisch interests, due to be finished in time for next season; the Riviera, rising near the Flamboyant club, due next season; the Laguna and Ponce de Leon, due for completion in about two years. In addition, the

(Continued on page 52)

S.S. France Hits Gale of Squawks

Despite the traditional Franco-ophile enthusiasm by Americans for anything Gallic, and in face of the ardent U.S. press-radio-tv coverage attendant to the maiden voyage of the SS France, the French press will be the reverse. The word-of-mouth on the new French Line's flagship is negative. The maiden voyagers have expressed a decidedly downbeat reaction to the 66,348-ton luxury liner. It has to do with lack of luxury and the rough sailing.

French press-radio-tv people all paid their own way. There were only a few invitees sur-le-cuff, these being cultural and French government officials. Fact that the publications paid for the accommodations (chiefly tourist) has little to do with the negative reaction, from

(Continued on page 62)

Refuse Glenn Miller's Widow A Break; No Cap Gain on Universal Sale

Three-judge U.S. Court of Appeals in N.Y. ruled last week against appeal of Mrs. Helen Miller, widow of late bandleader Glenn Miller, in her fight to pare the tax on the \$409,336 she received from Universal for rights to the "Glenn Miller Story."

Upholding earlier U.S. Tax Court judgment, last week's ruling affirmed that the payment from the film company was fully taxable as "ordinary income" and not a capital gain. Government claims she is in arrears on her 1954 tax return to the tune of \$154,980.

'62 NUDES VERSUS N.Y. '64 PRUDES

'IF PIX SICK, DON'T YOU BE': CRITIC MOORING

Milwaukee, Feb. 13.

Speaking at the 16th annual Catholic Action Convention of some 6,000 Catholic teenagers Feb. 9, William Mooring, syndicated film critic for 50 Catholic publications, blasted the current trend in motion picture production. Stated Mooring: "There are plenty of sick pictures. I don't think there are that many sick picturegoers."

Mooring asked for a show of hands of listeners at the Milwaukee

(Continued on page 52)

Joseph E. Gandy, president of Seattle's Century 21 Exposition which opens a six-month run April 21, takes issue with the modus operandi adopted by his counterpart, Robert Moses, who will head the N.Y. World's Fair in 1964. Gandy would utilize virtually every form of entertainment including nudity. "We'll out-Vegas Las Vegas," he vows. "There'll be something for everybody including the boys."

Gandy is currently in New York talking up the Fair, and says there will be shows comparable to the

(Continued on page 52)

Prizefights' Closed-Circuit Technique For Nationwide 'Festival of Twist'

By ABEL GREEN

SEEK JFK PARTICIPATION IN TV 'FOUR FREEDOMS'

London, Feb. 13.

Norman Collins, Associated Television's deputy chairman, and Lord Gladwyn, former U.K. representative at the United Nations, are to visit the U.S. this week in an effort to secure President Kennedy for a major ATN documentary, "The Four Freedoms." Invitation to the President has already been extended although his intentions are not known at this point.

However, Collins points out, Ad-

(Continued on page 43)

What may be the forerunner to a new type of pay-see television—closed-circuit "popular" shows—is being set up by Irving B. Kahn, president of TelePrompser, in association with Lee Gordon. It's set for Saturday night, April 7, coast-to-coast, chiefly in arenas, with an expectancy of 1,000,000 seats, and perhaps more. Chubby Checker will be the headliner with a mammoth cross-country "All-Star Twist Show" that will be telecast live, from New York and possibly other points, in a series of three different programs. This is primed to accommodate the dif-

(Continued on page 17)

Pay-See: Future Killer of Screen?

London, Feb. 13.

If television is introduced in Britain it could bring about the "complete collapse" of the film production industry. Grave view is expressed in a pamphlet published by the Cinematograph Exhibitors' Assn. which has been circulated to members of Parliament.

The pamphlet does not, however, have the backing of the Rank Organization, largest of the Association members, because Rank has interests in feevee via a company jointly owned with Rediffusion Ltd., a large wire-relay service set up. In the Rank view, "you can't

(Continued on page 54)

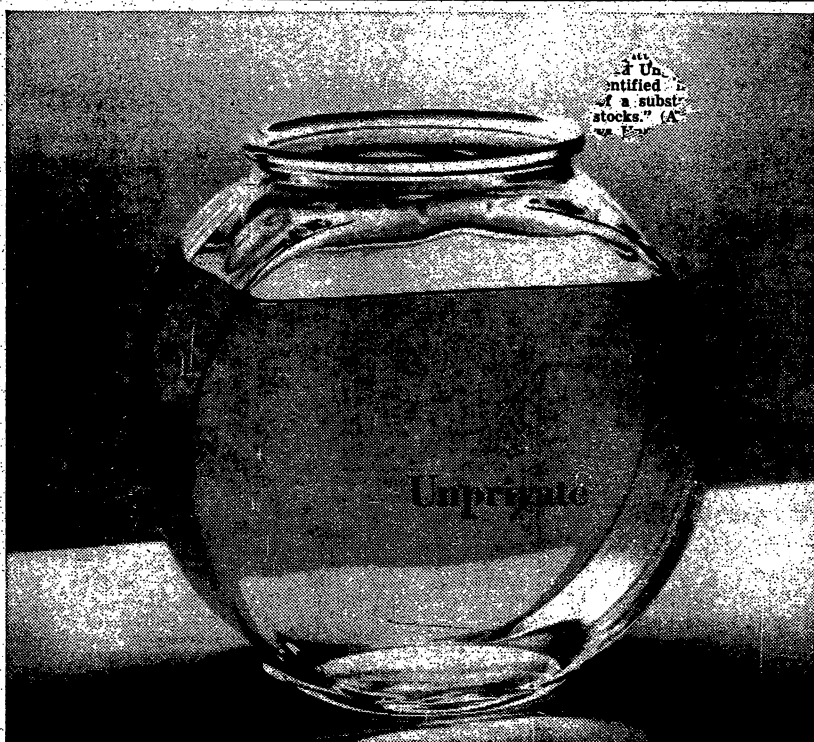
'Extreme Right Wingers' Target Bob Newhart For His Irreverent Barbs

Hollywood, Feb. 13.

Bob Newhart's satires on American history have drawn fire from what NBC-TV sources describe as "extreme right wing" letter-writers.

An NBC-TV exec explained that the writers object strenuously to Newhart's irreverent fun and satire, and charge the comic is "un-American" and "must be Communist-tinged." The network replies to such letters by patiently explaining "we have to poke fun at ourselves, too, not just at others."

No brakes are being applied to Newhart's satires as a result of such mail.



The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the network look—an array of network proved and network caliber programs in quantity night after night. The WPIX-11 network look bolsters your commercial messages by providing recognizable high standards of programming, increasing advertising receptivity and acceptance.

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Building Boom Accents Investor Faith In N.Y. as Biz & Entertainment Hub

Investment circles are counting on New York's upgraded image as an entertainment centre, work-room and conference room of the nation and are backing up that concept with millions in new building ventures based on the city's greater importance in these areas.

The cycle of fresh construction was emphasized anew last week by the newest addition to the entertainment and industrial scene, the new Madison Square Garden Centre which will rise on the site of the Pennsylvania Railroad station. The new building complex will have a 25,000-seat arena to replace the present Garden, an art film house, a hotel and an office building. Most of the office structure has been leased by American Machine & Foundry for a 25-year term at an aggregate rental of \$25,000,000. Also to be built is a 4,000-seat combination theatre for exhibitors and live theatrical presentations.

The project comes at a time, when some of the new centre's neighbors such as Macy's, Gimbels, etc. are following the consumers out to the suburbs and decentralizing their operations. The new building complex is also located in a site already heavy with hotels, such as the Statler-Hilton, Governor Clinton, New Yorker and Sheraton-Atlantic. Meantime, a new major inn, the Americana, is being built by the Tisch-Loew interests and the new Hilton Hotel will also be in operation in the midtown area.

The Graham-Paige Corp., developers of the new project, which will replace the present Penn station, feels that the city's future lies in (Continued on page 63)

Good Enough Reason

Miami Beach, Feb. 13. Famed comedy star is said to have approached another cafe star and soliloquized, "Why do you always bring in so much new material every season? It makes it tough on the rest of us!"

The successful saloon star's squelcher, "Because that's my business—what's yours?"

H'wood Film Producer Argues TV Precedents In Re Abortion Themes

Hollywood, Feb. 13. Motion Picture Assn. of America will hold an appeal hearing in New York today (Tues.) to consider Production Code Administration's denial of a seal for "Case of Patty Smith."

Prior to leaving for Gotham over the weekend, producer-director-writer Leo Handel stated he still hopes to get the seal because of the treatment of "illegal abortion" rather than because of subject matter per se.

Handel said that when he submitted a rough cut of pic to the PCA, "the seal had to be refused automatically because not only did the film deal with abortion but because of the use of the word itself."

Producer feels he treated subject on a high level, having had technical assistance from L.A. County Grand Jury, which proposed liberalization of abortion laws last year.

He also points out four one-hour TV shows such as "New Breed," "Defenders," "Ben Casey" and "Japan—East is West" at one time or another dealt with subject.

Further, he commented, subject deals with third largest crime in U.S. and affects one woman every hour.

Players in pic are Merry Anders, J. Edward McKinley and Danny Lynda.

ED ANTHONY'S WARM BIOG OF DO' 'ARQUIS

"O Rare Don" by Edward Anthony (55.95) is a prolix, affectionate study of the late poet-dramatist-columnist (1878-1937). Anthony has painstakingly researched virtually all printed and written matter concerning the author of "archy & mehitabel," "The Old Soak" and "The Dark Hours." Almost every living person who knew Marquis and/or his friends and relatives has been interviewed, and the findings entered.

This makes for a bulky tome, but (Continued on page 52)



PAUL ANKA

On Friday (Feb. 16) I'm off to visit 12 European Capitals on the first leg of my Around-The-World-Tour for RCA VICTOR. I look forward to seeing all of my friends in Sweden, Denmark, Belgium, England, France, Spain, Italy and West Germany.

'Two For Seesaw' Budget at \$3-Mil

Hollywood, Feb. 13. Robert Wise revealed budget on "Two For the Seesaw" will run at \$3,000,000, nearly half the figure represented in "below-the-line" costs. Property itself was purchased from playwright William Gibson, legit producer Fred Coe and director Arthur Penn for \$350,000 plus a percentage. Other major costs include salaries and percentages of costars Robert Mitchum and Shirley MacLaine. Seven Arts has a percentage of the property.

Picture, according to Wise who directs under a Mirisch Co. and Robert Wise presentation banner, will retain the two-character flavor of the stage play, thick with important roles only talked about in the play and about 15 other bits have been added for various sequences. Company is now negotiating with Larry Gates to play "one of the five and has just signed Colin Campbell. Previously set were Eddie Firestone, Elisabeth Fraser and nitery comic Billy Gray.

Film today starts its third week of shooting on a 60 day schedule. Most will be done at Goldwyn studios here, with some locations (Continued on page 11)

Paris Fashions

By LUCETTE CARON

Paris, Feb. 13.

The new Paris Fashion Whirl offered a sure hit program: new young men fighting for top place; Saint Laurent's jazzed-up comeback (he's suing the House of Dior for loss of job); his successor at Farc Bohan's hot commercial talent and hard-to-beat financial backing—and the old timers' spectacular efforts to hold their own. How can it miss! Rivalries, private vendettas, politics electrified the atmosphere. New ideas sparked everywhere and no one agreed on silhouettes. Afraid to miss a trick, buyers spent more money than in any season in the last five years.

Following Bohan's last season's lead, Paris couturiers showed the sexiest fashions in years: bosoms, wasp waists, swirling skirts, "see-through" fabrics, sizzling décolletages, colors, frou-frous, ruffles (Continued on page 17)

Marilyn Monroe's Logic

It was Marilyn Monroe herself who finally nixed the idea of her starring in the film version of George Axelrod's legit comedy, "Goodbye, Charlie." Axelrod said in New York Saturday (10). Story, which was on and off the 20th-Fox sked for some months, deals with a Hollywood lecher-type male who gets killed and comes back to earth in the shape of a shapely dame.

Miss Monroe just didn't think she would be convincing as a boy, Axelrod said, adding that this—essentially—was the comic point. If she were unconvincing, it would be nothing short of disastrous.

Bill Aims At 'Slander of Races'

Albany, Feb. 13.

Another bill has been introduced into the New York State Senate which would, if enacted, provide blanket protection against "group slander." This has been simmering as an ideal of certain segments for some years, a reaction to racial stereotyping in fiction and public performances. These offenses of the past have been considerably curtailed under propaganda, ridicule and attack but the idea of "disgrace to class" of persons by caricature still bothers certain elements of a polyglot citizenry like New York State's.

Italians have been quite sensitive both as to theatrical films and television programs picturing the underworld as dominated by mainland Italians or Sicilians. The new proposal would amend existing legislation as follows:

"It shall be unlawful for any person, firm or corporation to manufacture, sell or offer for sale, advertise or publish, present or exhibit in any public place in this state, any lithograph, moving picture, play, drama or sketch, which publication or exhibition portrays depravity, criminality, unchastity or lack of virtue of a class of citizens of any race, color, creed or religion which said publication or exhibition exposes the citizens of any race, color, creed or religion to contempt, derision, or obloquy or which is productive of breach of the peace or riots."

Danny Thomas' Night At the Waldorf

Quiet Humorist Obviously Respected—But Some Forgot Manners—Dubious Jokes, Dialectics

Signs of the Times?

Phoenix, Feb. 14.

Signs of the times: Sen. Barry Goldwater's fans are being irritated here with opposition window stickers which say, "Back to the Store in '64."

Another window herald: "I miss Ike! I even miss Harry!"

Nothing But Sinatra Tunes a Swamperoo For WINS N. Y. Radio

What is denied as being a "stunt," because that would be a violation of Federal Communications Commission regulations, is the marathon of Frank Sinatra music which got for WINS, the New York indie, reams of wire-service and newsmag space. More important, according to the station's general manager, Ted Steele, himself an ex-disk jockey, is that the end-result proves "the public is the best barometer on the type of music to be played. I know that after the weekend jamming of our switchboard with phonecalls we threw away the 'Top 40' and other 'program charts' and adhered strictly to the public's demands that we continue this Sinatra marathon of good music."

Realizing that, after 300 different Sinatra recordings, and some already started to repeat, the well would soon run dry, Steele got on mike to request alternates, especially the femme singers.

Ella Fitzgerald, Connie Frances, Doris Day and Judy Garland are thus in the bullpen when the Sinatra gimmick runs out. This may have happened last night or in between then and the VARIETY (Continued on page 43)

By JOE COHEN

Danny Thomas first came to New York circa 1943 to try for the brass ring at the old La Martinique and walked away as the second performer of stature unveiled by Dario at his now defunct hospice. Another Danny—Kaye—was the first. Not quite 20 years later he made a repeat visit to Gotham, this time in the grand ballroom of the Waldorf-Astoria where he was feted by the Jewish Theatrical Guild Sunday night (11). This was in the tradition of that organization's spotlight on a showman's achievements and humanities. Participating charities, along with the Jewish Theatrical Guild include the Actors Fund, AFTRA and AGVA Welfare Funds, Catholic Actors Guild, Episcopal Actors Guild, Motion Picture Relief Fund, Negro Actors (Continued on page 40)

CLOSED-CIRCUIT HOTEL TV VISITORS' GUIDE

A closed-circuit television service for guests of midtown New York hotels is scheduled to start March 1 by Sterling Movies via its Teleguide which apprise hotel guests of entertainment opportunities in the Metropolitan area, sight-seeing tips, museums, art galleries, etc. as well as other information.

Some 34 hotels will be hooked up for the service which, according to Sterling Movies, has a potential of reaching 50,000 hotel rooms. Ken Banghart, of WCBS, N.Y., has been signed to do the tv reels dealing with sites of New York; Bob Considine has been signed for the entertainment opportunity segment; and Wendy Barrie will host a shopping guide reel.

Among the hotels lined up for (Continued on page 52)

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LUCIANO: MOVE OVER, CAPONE

Metro Buying Loew's State Building From Chain As Assured Home

By ABEL GREEN

Both as an investment and as a permanent site for their activities, MGM is negotiating to buy its present 1540 Broadway (Loew's State Theatre Bldg.) headquarters from the Loew Theatres Corp. Under the divorce, the theatre end kept the building. The sale price of the 18-story building would be around \$5,500,000.

The 45th and Broadway corner site, including stores on both streets, makes this one of the choicest really parcels and locations in Gotham. However, there is no intention for eventual razing and/or new building; MGM merely wants this as a permanent home.

Metro already occupies most of the building except for the 14th, 15th and 16th floors which Loew's Theatres occupies. The 18th floor (added to the original structure) includes a projectionroom and private diningroom. Originally it also housed Loew's radio station WHN, later WGMG, and due to return to its WHN call letters when the FCC approves George Stover's purchase of the independent station, which, in the meantime, had moved its location and headquarters to the east side.

Presumably Loew Theatres will continue occupying its present offices.

Some Esoteric Background
Historical footnote on Loew's State is a now-dim-in-memory handshake, "understanding" between Marcus Loew, founder of the theatrical empire, and VARIETY founder-editor Sime Silverman. At (Continued on page 17)

Map Fair's Infield For Pic Drive-In Rest of Year

Albuquerque, Feb. 13. New Mexico State Fair Commission is currently studying a proposal to build an 800 car drive-in theatre in the middle of the exposition's race track. Idea was pitched out to the commission at January meeting of the board last week in Albuquerque, and greeted with general enthusiasm from seven-man commission.

Fox-Intermountain Theatres, headquartered in Denver, has suggested idea of an ozonizer in the middle of the race track oval, with screen just outside the track. They offered to pay \$99,936 for a 24-year lease on the land, with no showings planned during the actual fair dates any of the years.

Exhibitor chain would develop property, including underpass under the track, blacktopping of area, etc.

State Fair board has for long time been considering the use of the infield for parking, but couldn't find the ready cash to develop it, and this plan apparently offers the way. Board estimated the chain would spend almost \$500,000 in remodeling and improving the area for use for parking which could help greatly during the actual 11-day exposition.

Fox-Intermountain is currently working over plans to build first Cinerama house in Albuquerque this summer.

King Bros.' 'Sindbad'

Munich-Made, for Metro

Hollywood, Feb. 13. Metro, which previously released the King Bros.' "Gorgo," will handle distribution of indie firm's upcoming "Captain Sindbad."

Film, sketched to roll this week in Munich, stars Guy Williams, Pedro Armendariz, Heldi Bruhl, Abraham Sofaer, James Dobson and Rolf Wanka. Byron Haskin directs with Frank and Maurice King coproducing.

No Theatre Sale

Coast-originating report that Loew's State Theatre, which stays with the Tisch hotel and theatre company, was being negotiated with the Shuberts for a legit house, is denied by Laurence Alan Tisch, board chairman of Loew's Theatres Corp.

He agrees it would make an "ideal" location for a legit but "(1) nobody has approached us and (2) frankly I don't see how it could be converted—there just isn't enough backstage room, including dressingrooms, for a legit policy."

TOA Cash Aid For Production, Versus 'Subsidy'

Growing industry talk on "subsidies" for film production may be actual soon—not by Government, but by exhibition in an effort to pump the flow of product.

This is the implication of a proposal put forth yesterday (Tues.) by Theatre Owners of America to a liaison committee of the Screen Producers Guild in the course of a daylong meeting in Manhattan at the Summit Hotel.

Aim of the plan is to spur production by individual producers of films which "otherwise might be difficult to finance." As outlined, scheme calls for creation of a fund to insure indie producers against loss (the subsidy angle), and also stipulates that a percentage of any profits from the subsidized pic would be plowed back into the fund.

Producer reps at the session, it's understood, were delighted with the proposal, which is to be developed in detail by a subcommittee of the TOA producer-liaison unit. Coast contingent led by Julian Blaustein, hailed the exhibit plan as the basis for meeting the need for additional product "in a practical manner."

Though no reference was made, it's assumed the initial fund would come from a supplemental assessment of TOA membership, but possibly other exhibits kicking in by lateralizing the scheme to the umbrella American Congress of Exhibitors.

Yesterday's meeting was fourth in a series that stemmed from the 1959 TOA convention in Chicago, when organization's producer liaison committee was established. Both parties stressed the intention to keep direct communication channels open between them.

Pioneer Abe Montague, Columbia's Exec Veep, Dies At 69 In Florida

Abe Montague, 69, who died in Stuart, Fla., yesterday (Tues.) had a colorful show business beginning which was to lead to a prominent role as film company officer (exec v.p. of Columbia) and an active participant in philanthropies close to the industry.

He succumbed to a heart attack while vacationing in the southern fishing resort with his wife, the former Edith Silverman. Coronary condition had forced him to curtail his business activities the past several months.

Born in Roxbury, Mass., Montague at the age of 16 started out as operator of a combination film theatre-dancehall in The Weirs, N.H. He served as house electrician, projectionist, manager—and pianist with the dance orchestra. This was in 1914.

He subsequently expanded his theatre interests and sold out in (Continued on page 15)

FILM SCRAMBLE TO RIDE 'NAME'

In a telephone conversation with Martin Gosch in Madrid yesterday (Tues.), the American writer-producer, who has been a resident of Spain for seven years, asserted that "The Lucky Luciano Story" is the exclusive property of himself and Barnett Glassman. A contract with the late underworld figure was signed Feb. 8, 1961. Said Gosch: "Glassman and I are convinced we can make our exclusive stick in the courts, if infringed."

Gosch explained that the picture if planned to shoot next June in Naples, with U.S. scenes added later. A new company will be formed for the undertaking. The script already exists, having been written jointly by Gosch and John Presswell of Britain and approved by Luciano. He states that Camerob Mitchell is signed for the picture, possibly the title role.

Questioned about the treatment Gosch clarified that his script deals entirely with the life of Luciano after his deportation from the U.S. Here is an area of mystery, Gosch points out, about which the principal has told his own version. Was Luciano still the boss of the U.S. underworld during his enforced return to Italy? Says Gosch: see the picture.

'Authorized' Vs. P. D.
Herbert J. A. Rundsford, New York attorney who reps indie producer Martin Gosch, stresses that his client lays claim to the only "authorized" biopic of late narcotics kingpin Charles ('Lucky') Luciano but concedes the hood's story is otherwise public domain. That, of course, makes it a horse race to get the Luciano yarn on the screen, apropos the rash of title registrations since his death the other week in Italy.

Another figure in the project is H. J. M. Melaro, associated with Gosch in sundry promotions, who, according to Rundsford, was in the U. S. last fall to dicker a distribution deal on the Luciano story with various majors. Apparently got nowhere, however, as witness the competition lining up.

It's believed that the contract terms on the Glassman project call for payment to Luciano, now his heirs, of \$100,000 on the first day of principal photography plus 10% of the producers' profit.

Sabbatino & Todarelli, New York attorneys for Barnett-Glassman's Trophy Productions, has filed a protest with the Motion Picture Assn. of America's Title Registration Bureau re several proposed film projects on the life of the late Lucky Luciano. Trophy says that between Aug. 26, 1959 and Oct. 27, 1960, it filed the following titles with the bureau: "Life of Lucky Luciano," "Ex-Gangster Luciano" and "Lucky Luciano."

Glassman describes an existing and approved-by-Luciano script written by Gosch at his, Glassman's request. This has prompted Glassman to write, via his attorneys, warning letters to Al Zimbalist Productions, Warner Bros. and Trifon Pictures (headed by Charles P. Skouras Jr.), each of whom have registered Luciano titles.

Herewith a verbatim from the attorneys' letter to Zimbalist:

"Enclosed is a Title Registration Report issued on Jan. 31, 1962 by the Motion Picture Assn. of America. An examination of this report indicated that Trophy Productions Inc. filed registrations as follows: "Life of Lucky Luciano"—August 26, 1959.

"Ex-Gangster Luciano"—August 26, 1959.

"Lucky Luciano"—Oct. 27, 1960.

"In addition, we have a signed agreement with Salvatore Lucania (Luciano) giving us the exclusive rights to portray his life on the screen as well as the corollary rights, such as by-products, books, music, etc. This agreement is still in full force and effect and binding (Continued on page 15)

Carte Blanche Would Lure Some Of World's Great Producers to Hollywood, Reasons General Artists' Baum

By JOE COHEN

Decca (U)-MCA Closer?

The rumor is persistent in Gotham that the Decca-Music Corp. of America romancing has edged closer to signatur-ing. The deal would align the talent agency and Decca subsid Universal Pictures a feature filmmaker and distrib; but presumably contingent on the self-divorcement by MCA from its related entities. As is, the MCA umbrella has come under Justice Dept. scrutiny.

The if and when of the deal, to recapitulate, is certain to involve a Decca-MCA stock swap, but details remain unspecified by either party. Understanding is that the alliance would in no way affect the Universal product blueprints, as they shape now or in the future.

Foreman's Gloomy Either-Subsidy-Or Flop Deplored

There has been a harsh rejoinder to Carl Foreman's prediction that Hollywood is headed for demise as a theatrical production centre unless a Federal filmmaking subsidy comes to be and/or the industry establishes a school for the education of creative and technical talents. Producer-writer Foreman expressed the sentiments in interviews with VARIETY first, and then the N. Y. Times.

The rebuttal came this week from David Unger, a New Yorker who identified himself as "the owner of a substantial amount of movie stocks." (A VARIETY reporter knows Unger for several years as being a stockholder in several film corporations and as being a watchdog on film corporate doings but amount of his holdings unknown.)

In a letter to Foreman, Unger said he didn't know whether to be "amazed or annoyed." He makes note of Foreman's absence from Hollywood adding, "I hope you do not blame me if I look upon your views today to be in the nature of 'sour grapes.'"

Shareowner Unger adds: "I can assure you there will always be a Hollywood," just like "there will always be a London." Also if it can be of any source of comfort to you I can assure you that the motion picture industry as a whole today is in very good financial shape and is in no need of government subsidies."

Denmark's Kierkegaard Source of Greek Film, 'Diary of a Seducer'

Legit producer-director James F. Elliott, who made his film debut as producer of 20th-Fox's soon-to-be-released Jayne Mansfield starrer, "It Happened in Athens," is switching to a different wavelength, if not locale, for his next film, "The Diary of a Seducer." Film, which is to be made in Greece, is based on a story by Danish philosopher-author Soren Kierkegaard (1814-1855), often described as the granddaddy of modern existentialism.

"Seducer," which will have a budget of something under \$500,000, will be financed by Hollywood Artists, headed by Howard W. Koch (who also functions as exec producer of Frank Sinatra's Essex Productions), and will be directed by Benito Alazraki, who earlier (Continued on page 15)

Hollywood could attract a new breed of producers by giving them complete independence of thought and action, according to Marty Baum, head of the General Artists Corp. film and legit sector. Baum, who returned last week from Italy, stopped off briefly in New York before planing out to the Coast, and is set to return to Manhattan sometime next week.

According to Baum, Hollywood could get some important new production talent by granting them complete freedom on every score. Under those circumstances, he felt that Hollywood could entice such important producers as David Merrick, Kermit Bloomgarden some of the Italian and French producers, who prize their freedom of action above all else. "Certainly, they would make mistakes," he said. "But the mistakes would be their own, and most likely would never be made again. "In the long run, he said, "Hollywood would gain a number of important new personalities and would be able to infuse new life into U.S. film production."

Baum cited the complete independence of Italian film producers, who could spend \$12,000,000 on a super epic, or could produce films as low as \$100,000 or so. They can do what is necessary to tell the story properly, he said. If a story demanded an important film star, the producer has the authority to take the necessary action, as they can hire unknowns.

Baum cited the case of "Town (Continued on page 17)

'Carry On Nurse' U.S. Rentals Run Over \$2,000,000

"Carry On Nurse," British comedy handled this side by Governor Films, has reportedly earned U.S. rentals of more than \$2,000,000. Governor prexy Dave Emmanuel and Richard Gordon, rep for Anglo Amalgamated Films of Britain, revealed jointly last week.

As of last May, Emmanuel estimated the pic had taken in about \$1,500,000 in the U.S. and forecast a total rental of about \$1,750,000. New figure apparently means he underestimated his own pot-of-gold.

Filipino Objection Halts 'To Be Man'

Manila, Feb. 13. The Philippine government has ordered the visas held up for the U. S. company scheduled to shoot "To Be A Man" here. Move was taken on the grounds that the script is "offensive to Filipinos."

The film, which is to star Van Heflin, James MacArthur and Rita Moreno, is to be directed by Irving Lerner and produced by Joe Steinberg for a statewide outfit called Petramonte Production Corporation Establishment. Stars were due to arrive here Thursday (15).

The trouble developed when a Vicepresident Emmanuel Pelaez, who is also foreign secretary, read the script in his private capacity as a board member of a Filipino dance troupe which was to appear in the film.

"The entire script puts the Filipinos in a bad light and makes them the object of condescension and contempt," according to the Veep. "It would be unthinkable for the Philippine government to cooperate in this insult to the Filipino people by welcoming and allowing the American cast and crew to film it here."

Daffy' and Four More in 2 Years For Pennybacker

Hollywood, Feb. 13. "Daffy," first of five feature films planned by Pennybacker Productions in next two years, will get under way here in the spring according to veepee Walter Seitzer, who returned over the weekend from three weeks in Rome and New York. Les Pines' original was also scripted by author and will be directed by Brian Hutton.

To be produced abroad will be "Strike Me Lucky," script by John Cleary from his wife Joy's novel.

Another to be made abroad will be "Good Night Patricia," based on Italian play by Aldo de Benedetti.

Other two are untitled, but one will be with Marlon Brando, to be made here.

HUSTON'S 'FREUD' ENDS PHOTOGRAPHY PHASE

Munich, Feb. 13. John Huston completed photography here Saturday (10) on "Freud," for Universal release, after 118 days of filming, including a fortnight of Vienna locations. Producer-director expects to remain here until Feb. 24, then take a rough cut of the biopic to Hollywood for Shurlock Office scrutiny.

Though convinced that Yank technicians are still ahead of everyone else, Huston says that the German crews "aren't far behind now."

From Hollywood he'll fly to Rome where "Freud" is to be dubbed and scored. His next project is "The Lonely Passion of Judith Hearne" from the Brian Moore novel, with Katharine Hepburn starring. It's for Seven Arts (with United Artists to release), and is scheduled to roll in Ireland early in June.

Asian Film's Ken Noyle In U.S. for 'Sounds of N.Y.'

Ken Noyle, production manager of Asian Film International, Tokyo, is in the U.S. for a month long business visit to New York.

During his stay, Noyle will be on location for the "Sounds of New York"—the seventh in a series in "Sounds of the World." He is also expected to meet various heads of Government while in Washington, in preparation for location work on another of the "sounds" series.

Noyle, who has been active in international show business for the past 25 years, will present a number of demonstrations of his organization's latest "Lingua-syn" English-language film dubbing process.

The "Lingua-syn" dubbing process was perfected by Asian Film, one of the largest English-language film dubbing companies, and one of the most modern methods devised for transforming foreign-made films into the English language.

MURRAY-WOOD NEXT FILM

Plan Mugg-Turned-Pug Actioner For United Artists

Hollywood, Feb. 13. Don Murray and Walter Wood, who coproduced "The Hoodlum Priest" for United Artists, are pairing up again on "The Sinner" for same release, to be turned out under Murray-Woods Productions banner.

Film, based on experiences of Mugg-turned-Pug Tommy Harris, has been budgeted at \$500,000 and skedded for a March start. Murray wrote original story under pen name of Don Deer, also scripted and will star. Harris will work on pic as well as play a small role.

U Pfd.'s Usual \$1.06

Universal Pictures declared its regular quarterly dividend of \$1.06 per share on company's 4¼% cumulative preferred stock.

It's payable March 1 to holders of record at close of business Feb. 16.

PAT CASEY: MAN BEHIND THE SCENES

By ROBERT J. LANDRY

Pat Casey, 87, who died last Wednesday (7) at the Presbyterian Hospital in Hollywood, was a showman whose biography will elude full telling for the simple reason that so much of it was and is hidden. He was a deft negotiator, a go-between and private emissary for innumerable individuals, organizations and trade causes. Though identified for the last 30 years of his professional life with Hollywood, where his official function was chairman of the producers' labor committee, he was long a force in vaudeville, before that amusement succumbed to its own vices and the deadly competition of radio and pictures.

Casey was in a curious spot as a prominent executive of the entrenched Keith vaudeville regime of Edward F. Albee when the latter banned VARIETY reporters, reviewers and advertising salesmen from all Radio-Keith-Orpheum houses and offices. This was in the mid-1920s and proved to be a classic theatrical "feud" in which time proved this publication's predictions uncannily accurate. The nub of the quarrel with Albee was that he held himself immune to analysis or criticism by a trade paper while the founder-editor of VARIETY, Sime Silverman, persisted in pointing out the many omens of deterioration which threatened the survival of vaudeville.

Casey's predicament lay in his having been a close personal chum of Silverman's from the founding of VARIETY late in 1905. It was hardly a secret even during the feud with VARIETY that a considerable number of vaudeville insiders agreed with Sime's business judgments on vaudeville. It was characteristic of Sime that he directed many of his "open letters" and editorials not at Albee, his enemy, but at Casey, his friend. The invitation, "Come On Over, Pat" which headed many of these pieces, became a running gag in the vaude profession of the era. Not the managers and bookers alone but the performers followed the series with avid interest.

Albee, of course, took a merciless drubbing. He had thrown it into Sime's face that he would put this paper out of business. Instead, at the end, Albee himself had to sell out and get out. Actually Albee was lucky to have been forced to pick up his marbles ahead of the depression and the subsequent and ultimate collapse of the vaudeville medium.

The color of American vaudeville has been preserved in a number of standard volumes but much, of course, has faded with the passing decades of the present century. It is not generally realized that the entire span of the two-day's reign was comparatively brief. Around the time this paper was marking its own fifth year, namely 1910, the files show that Pat Casey's own agency had one of the broadest lists of talent. One news account of Casey's death named Sir Harry Lauder as a Casey client, although the Scotsman is typically associated with William Morris.

Casey was connected way back with the theatrical booker Percy Williams, a contemporary and rival of the United Booking Office, the germinal root of Keith-Orpheum. Johnny O'Connor, himself still active as a talent agent on Broadway but one of the original staff reporters on VARIETY, credits Casey with having made a brilliant "corner" of the standard comedy two-acts, among them Conroy & LeMaire and Rooney & Bent, at a time when this gave Williams a needed edge against the growing power of B. F. Keith.

Casey's early involvement with theatrical unionism came with the White Rats actors strike in Tulsa, Chicago and Boston. He was the president and the founder of the Vaudeville Managers Protective Assn. The collapse of these badly-led and over-emotional campaigns threw the White Rats clubhouse on West 46 Street into its longtime role as "company union" headquarters to which Albee went almost every day, with a solemnity of approach and departure which invariably reminded vaudevillians of a religious procession. A certain sanctimoniousness in Albee's nature was a salient factor in his resentment of the plain-speaking Sime.

It is surely worthy of remark about Pat Casey that he was held in such high repute as an individual, though continuously associated with some extremely bitter clashes in a contentious industry. His manner of speech was usually quiet but could be punctuated with colorful emphasis. Of course he did not achieve his renown as a mediator and horse-trader without having extremely active brains. He had earned the respect of such journalists as knew him by his refusal to lie, though he might also refuse to divulge.

When Sime's health went on the rocks and he and Hattie spent much time at the Desert Inn in Palm Springs and in Hollywood, a constant visitor was Pat Casey, often in the company of John J.

Murdock. The life story of Casey cannot be understood separate from his crony status vis-a-vis Murdock who had once ruled the Keith-Albee vaude empire. (Murdock died Dec. 8, 1948, his age variously estimated from 85 to 91.)

It was on another trip to the film colony in September, 1933 that Sime died, only 60. The funeral back in New York at Temple Emanu-El was, to say the least, an emotional event, with the VARIETY staff of that day as pallbearers and with twin eulogists, George Jessel and Pat Casey. Casey was an imposing figure, pink cheeked and blessed with a magnificent head of hair, totally white from early years. His tribute to the editor-publisher was eloquent less in the words said than in Pat Casey's own quivering chin.

Casey himself was a Roman Catholic, a bachelor, and in his earlier days as a vaudeville agent, a constant host at dinner parties in a nine-room apartment in Manhattan where he lived alone. Neither a smoker nor drinker, his instincts were gregarious and he was a key figure of an era now forever extinct—the era of personal show business.

Casey was the oldest surviving member of the Elks in Springfield. Pope Pius XI made him a Knight of the Holy Sepulchre. The Springfield Union traces his theatrical beginnings to 1894 at the old Parlor Theatre. He was later with the Gilmore. Both houses are long since extinct. Paper identifies the late Sidney R. Kent, first of Paramount and later president of Fox Films, as responsible for Casey transferring to Hollywood. Another curio from the hometown daily: Casey once managed a roof show, whatever that implies, for F. W. Woolworth, an improbable impresario.

His organizations were N. Y. Athletic Club, Army Athletic Assn., Catholic Actors Guild, Jewish Theatrical Guild, Motion Picture Pioneers, Locals 1 and 306 of IATSE, of which he was "honorary life."

Just when he came to Manhattan vaudeville booking is not fixed in time. Eddie Keller, still an agent, recalls that when he was with William Morris a spot was found for Casey. The Irishman's intimate associations with some of the Jewish showmen may have accounted for his marked fondness for two Jewish delicacies, matzoh balls and gefilte fish.

Pat Casey's talents as a politician, a man behind the scenes, apparently found its ideal scope with, and often on behalf of, Murdock.

It reveals nothing to say that from 1900 to 1930, vaudeville was a promotional area of tricky fortune-hunting and that Murdock was one of the most adroit. Like Casey, Murdock had been given plenty of attention in the columns of this periodical. He, too, remained a warm friend and ally of VARIETY. In the 1930s at one point when the Metro studio in Hollywood had barred VARIETY as punishment for a story, the largely fatuous situation was finally ended by Murdock telling Louis B. Mayer to stop sulking. Nobody had asked Murdock to perform this office. He just talked it over with Casey and decided the thing made no sense. As it did not.

Since Pat Casey was an insider's insider he was not known to the public, and his power was little suspected in the trade generally. From the Vaudeville Managers Protective Assn. to the Assn. of Motion Picture Producers in Hollywood was an easy bridgeover for Casey. His consultancy continued after his retirement in 1947 for another five years.

Casey in his vaudeville agency days, before he swung over to management itself, "made" a number of agents later to exercise much influence, among them Jenie Jacobs, Harry Weber and M. S. Benthams. A definitive inventory of his associates would probably include all the prominent figures of Keith-Orpheum and, later, the Hollywood studios and unions. Living to 87 Casey survived many of his own legionnaires but quite a number are still around, among them Joe Pincus of 20th and legit producer Arthur Klein.

Casey remained in fairly good health until recently, making occasional trips to Manhattan where he had an office in the Capitol Theatre Bldg. Tom Kirby, longtime associate, functioned there.

Casey had arrived in Hollywood only 10 days before to visit old friends and had entered the hospital two days before his death after complaining of stomach pains.

Requiem mass was sung Monday (12) at St. Michael's Cathedral in Casey's home town, Springfield, Mass., where he went to work, circa 1900, in an unidentified vaude stand. His only surviving kin are two cousins of that city, Mrs. Mary Moriarty and Mrs. George Leary. A memorial mass will also be celebrated for Casey in Hollywood.

Arrangements have been made for a requiem mass in St. Patrick's Cathedral in N. Y. at 10 a.m. today (Wed.) in the Our Lady Chapel. Msgr. Thomas Little of the Legion of Decency will celebrate.

MADE TOO MANY SALES

Franco-London Sues Flamingo on Overdoing Video

Franco-London Films has a \$150,000 damage action pending in N. Y. Supreme Court against Flamingo Television Sales, topper Sig Shore, and Video Artists. The action, which came to light last week when Justice Joseph A. Gavan denied a defense motion to dismiss the complaint, alleges breach of contract in the television distribution of the feature film "Fabiola."

Complaint claims the defendants contracted to handle sales to tv in only seven markets, but made deals in other cities as well without authority from Franco-London.

BRANDO AVAILABLE, 'UGLY AMERICAN' ROLLS

Word from the Universal top echelon now is that the "Ugly American" protracted delay ends when the pic rolls in March.

This means Marlon Brando is firt with his "Mutiny on the Bounty" retakes at Metro.

United Artists Pays 40c

United Artists board of directors has declared a regular quarterly dividend on its common of 40c a share.

It's payable March 30 to stockholders of record March 16.

JACK WRATHER'S BUY

Former Producer Controls 52% Of Erector Toy Company

New Haven, Feb. 13. Jack Wrather Jr., quondam Hollywood producer, has entered a new field with the recent acquisition of the local A. C. Gilbert Co., toy manufacturers who made Erector sets a standard product in the moppet set.

Wrather, as head of the Beverly Hills, Cal., corporation bearing his name, took over from the Gilbert family some 52% of the company stock. Deal involved about \$4,000,000.

Geo. Schaefer's Compara Films For Par Outlook

George Schaefer, legit and television producer-director, has formed Compara Films Ltd. and under this aegis will produce and direct three features for Paramount release. Specific properties are as yet unset under the agreement which runs for four years.

Schaefer's pact ties in with the newly accented Par policy of teaming with indie production units. He coproduced "Teahouse of the August Moon" and produced-directed the current "Write Me a Murder" on the Broadway stage.

Schaefer's legit and tv work has been under the banner of Compass Productions Inc.

FACING 'INNOCENTS'

Repertory and 20th Release In Town Simultaneously

Minneapolis, Feb. 13. It's just a coincidence that the Minneapolis Repertory theatre group opened with the play "The Innocents" and scheduled it for a three-week engagement the same night that the 20th-Fox release of it went into the local loop first-run Gopher where it's now in its second stanza.

That's the explanation of Gary Schulz, the Repertory theatre's director.

Both the play and feature film, because of being pitted against each other, gained considerable publicity.

L. A. to N. Y.

Frederick Brisson
Vicki Benet
Charles L. Casanave Jr.
Richard Conte
Bob Crystal
Irving Druhan
Frank DeFelitta
Joan Fontaine
Horton Foote
Jerome Hill
William Kronick
Leonard Lightstone
Art Linkletter
James G. Riddell
Elton H. Rule
Herman Rush
Henry G. Saperstein
George B. Shupert
Kay Thompson
Joseph R. Vogel
Robert Weston
Jay Ward
Dennis Weaver
Robert M. Weitman

U. S. to Europe

Harry L. Jaffe
Anna-Marie Cazalis
Tom Curtiss
Juliette Greco
James Jones
Beldon Kallman
Anton Leader
Joseph L. Levine
Alan Lewis
Curtis Mick
Philip Miles
Martin Poll
Anne Seymour
Anne Slack
Ed R. Sivalls
Claude Terrail
William Wyler
Richard Zanuck

N. Y. to L. A.

George Axelrod
Joe Besh
Joey Bishop
Burt Brinkerhoff
Jack Carter
Hillard Elkins
John Frankenheimer
John J. Geoghegan
Laurence Harvey
Janet Leigh
Sheldon Leonard
Tom McDermott
William Morris Jr.
Al Rylander
George Schaefer
Frank Sinatra
Monty Snaff
Bill Smith
Danny Thomas
Gordon Wynn

Europe to U. S.

Martin Baum
Robin Joachim
Dino De Laurentiis
Katharine Cornell
Paul N. Lazarus Jr.
L. Douglas Netter Jr.
Mike Stern
Al Strelsin
Mario De Vecchi

PROTESTANTS SHUN 'CODE'

Inside Stuff—Pictures

Criticism of a performer on the basis of said player's age and/or suitability for a given part goes against the grain with agent-producer Charles K. Feldman.

Feldman reasons this way: "The critics one day will say that an actor or actress is just not doing the right kind of job in a certain picture. However, this same performer might have gotten raves in a previous exposure. The critics—I mean the professional reviewers—put the blame on the actor or actress and overlook the fact that the casting might have been wrong in the first place. Or, perhaps, the direction was not right."

"The point I make is that an accomplished performer should not be criticized for doing a job that shouldn't have been assigned in the first place."

Marika Aba, recently appointed chairman of the Golden Globes Banquet Committee of the Hollywood Foreign Press Assn., is the same correspondent who created a furor among Washington writers because she persuaded Jackie Kennedy to write out answers to about 14 pertinent queries; then sold the piece to her magazine, the largest circulation mag in Italy. Writers regularly resident in Washington couldn't understand how a Hollywood writer had managed to get such a scoop.

Her simple method: she just asked for it; flew in a government plane to Hyannis Port, presented her questions in writing to Mrs. Kennedy's press secretary, got answers straight from the first lady, also in writing.

Asks Mayor: 'Legion of Decency Didn't Condemn 'La Dolce', So Why You?'

Minneapolis, Feb. 13. Minnesota Amusement Co. (United Paramount) is in no trouble whatsoever for having run "La Dolce Vita" (Astor) at its Moorhead, Minn., theatre in defiance of the towns mayor's order not to do so.

Moorhead Mayor B. T. Bottolfsen wanted the council to take action in the matter, but it wouldn't.

Circuit officials pointed out to the mayor that "we don't show any film which has been condemned by the Catholic Legion of Decency and this one wasn't."

Moorhead has an ordinance prohibiting showing of "obscene, indecent or immoral films." The mayor said he had no intention of taking action against the theatre or circuit for alleged violation of the ordinance or for any other reason. "I only brought up the matter in the first place and issued the order because some council members objected to the film," said the mayor.

SOPHIA LOREN'S NAME CASE HEARING FEB. 19

Sophia Loren will have her day in N.Y. Supreme Court Feb. 19. But Justice Samuel Hofstadter last week denied her bid for a temporary injunction in her squabble over "El Cid" billing.

Her suit, which names Allied Artists, Samuel Bronston, Bronston Productions and the Warner Theatre, N.Y., alleges her billing on a Broadway signboard is a breach of contract. Sign in question on corner facing Times Square lists her name under costar Charlton Heston's, whereas, according to the actress, it should be on the same line in all instances.

Miss Loren sought to have the defendants enjoined from further use of her name in campaigns for the film. In setting trial date, Judge Hofstadter ruled it was not clear whether, as alleged, the actress' prestige and reputation had been damaged by the billing.

'Connection' In Arizona

The film version of Jack Gelber's "The Connection," the subject of an upcoming court battle in New York over its 90 uses of a verboten word resulting in denial of an exhibition license, will have its U.S. preem Thursday (15) night at the Kiva Theatre, Scottsdale, Arizona.

The Kiva will show the pic uncensored, on an "adults only" policy. Shirley Clarke, who directed the film and coproduced it with Lewis Allen, is in Scottsdale for the opening. Irwin Shapero's Films Around The World is the distributor.

Betty Bronson, who starred in "Peter Pan" for Famous Players-Lasky in 1924 (released 1925), returns to Paramount for first time since 1926 to appear in Jack Rose's production, "Who's Got the Action?"

BUT GROPE FOR FILM GUIDANCE

By VINCENT CANBY

An important and "definitive" statement regarding the Protestant attitude towards motion picture and television screen content is expected to be made in the course of the upcoming general board meeting of the National Council of the Churches of Christ in Kansas City, Feb. 26-March 2. It was learned in New York last week at the conclusion of the annual meeting of the NCC's Broadcasting and Film Commission.

Since NCC leaders are dead set against turning the Protestant organization into a pressure group, it is expected that the upcoming statement will "accentuate the positive" (and play down the negative) approach in the matter of raising the general level of mass entertainment.

This aspect was stressed in a report given to the BFC last week by a committee assigned to study the operations of the commission's West Coast office. The report suggested that the coast office should not permit itself to be isolated from individual producers and distributors by dealing only with the Production Code Administration, and that the commission needs a system of standards by which to judge films.

The commission should formulate "some clear guide lines or criteria of minimal standards by which Protestants may regularly evaluate motion pictures." This does not mean a Protestant "code" with exact rigid boundaries to be legally applied.

Instead, the report said, the approach should be positive and "every effort" made to convey the idea that "Protestants" neither have nor want a code of their own, yet we do have some basic convictions and values we deeply care about.

The report, while suggesting that the National Council should not sound off in loud public denunciations of specific films, had

(Continued on page 11)

Shurlock Details Film Code Operations in N.Y. To Military Chaplains

By insisting that all stories be told "within a proper moral frame of reference," the industry's Production Code "can help films take on added dimensions, explore deeper phases of life and achieve genuine maturity," according to PC administrator Geoffrey Shurlock.

Shurlock's speech was given in New York Monday (12) before the New York Chapter of Military Chaplains. The PCA chief is in New York for conferences with execs at the Motion Picture Assn. of America and a round of press interviews and tv appearances.

The way the Code operates, Shurlock told the chaplains, gives it one "immeasurable advantage over such other forms of controls as prerelease censorship. The latter can only delete material from an already finished film."

The Code occasionally makes mistakes, the PCA chief said, but "proof of its practicability" is that over the last 25 years, out of the 12,000 features made by established Hollywood producers, only two have played without Code seals.

To emphasize that producers are not "disproportionately interested in sensational material," Shurlock pointed to the top 10 boxoffice champions of alltime as listed in the Jan. 10 VARIETY, noting that not one of the films is concerned with "sex and excessive violence."

SUNDAY FILM SOCIETY MAY FACE BLUE LAW

Winnipeg, Feb. 13. The 1,000-member Winnipeg Film Society, which meets every first Sunday of the month in the downtown Garrick Theatre, may face charges for breach of the Lord's Day Act. Sunday film showings were introduced this season, when no theatre accommodation could be secured for week-nights.

Shortly after the start of the season, Society was informed by local police that prosecution under the Lord's Day Act might ensue. Although the police claim to have received a go-ahead from the provincial Attorney-General's department, O. M. Kay, deputy attorney-general said that no such request had been made by city police officials. Under the act the province must give permission before charges can be laid.

Commenting on the development, lawyer Sid Green, proxy of the film club, said the issue was reduced to the question whether the club membership fee paid was an indirect admission charge.

Epic-As-In-Epidermis Bruises Public Good Will for Drive-Ins

By GUY LIVINGSTON

Catholic Legion Hangs Doubt on 'Wild Side' And Condemns 'La Notte'

The Roman Catholic Legion of Decency has given a separate classification to Columbia's "Walk on the Wild Side," and condemned Loper's Italo Import, "The Night" (La Notte).

Re "Wild Side," LOD notes that film "is developed in the sordid context of a brothel" and adds that although the theme of the redemption of a prostitute "is moral, numerous elements of treatment require caution for a mass audience."

In condemning "The Night," group says that the pic is "morally unacceptable as mass entertainment because of its amoral and ambiguous theme. Moreover, several sequences in their intensity and boldness are seriously offensive to common decency."

BED-AND-BATH SCENES OF 'LOVERS' AT ISSUE

Baltimore, Feb. 13. Maryland State Board of Motion Picture Censors will go to court to defend cuts it made on French film "The Lovers." Appeals from Board's decision is scheduled to be heard in Baltimore City Court, Feb. 20.

Appeal is being made by Baltimore Film Society Inc., operators of the Rex Theatre, sometime art house. Parts of two scenes were ordered deleted from film. One is bedroom scene, the other, a bathtub scene in which the principals are stripped.

This is the second time "The Lovers" has been submitted to Board. Several years ago, similar cuts were made and at that time, distributor decided not to show film in state rather than take case to court.

Boston, Feb. 13. Hitting out at censorship of films and "today's complainers," Margaret G. Twyman, director of community relations of Motion Picture Assn. of America, told more than 100 drive-in exhibitors at the all day meeting of the Drive-In Theatre Assn. of New England in Brookline, that "Those who reach for censorship usually know nothing about films—they are not informed."

"Today's complainers seem to be trying for classification," she said. "They want to pass a law for statutory classification. The most popular delusion today seems to be the belief that statutory classification of films will protect those who need 'protecting' and will guide those who are too lazy to make their own selections."

She said: "We're dealing with public taste on problems basically the same as in all mass media, tv, paperback books, magazines, radio."

It was the MPA official's first appearance before a drive-in. And she warned what she termed irresponsible exhibitors: "Our industry is a business and we do have some irresponsible business men. This minority only increases our responsibility and we have alienated, or at least alarmed a part of our public."

She advised drive-in owners to embark on a public relations program. "Learn the problems of the total industry," she said. "Form networks at local levels to learn the industry; speak at local organization meetings; accept criticism; watch for signs of unrest; and be prepared to defend your practices."

She warned: "Do not stretch the tolerance of your community too far." Advocating the development

(Continued on page 17)

PROTESTANTS HONOR THE LATE LEN PICKER

Special tribute is paid to the late Leonard S. Picker, West Coast legal rep for United Artists who died last November, in the annual report of the Broadcasting & Film Commission of the National Council of Churches of Christ. Picker, the brother of UA execs Arnold and Eugene Picker, converted from Judaism to Christianity and was a member of the Bel Air Presbyterian Church.

The report describes him as "a most ardent supporter and most helpful and cooperative friend to the West Coast office." It also states that he had worked with the office over the last year in helping to launch a feature film project by Imperator Productions, of which George Heinrich, head of the BFC's west coast office, is executive. The project, designed for regular theatrical distribution, is "The Valley of The Shadow," written by a German pastor, Bishop Hans Lilje.

Picker's death, according to the report, means that the work on the project virtually will have to start all over again.

Fred Essex is exec producer of Imperator.

HARD CORE PORNOGRAPHY? Federals Seek Destruction of Items Marked Eastman Kodak

Buffalo, Feb. 13. Federal government has moved in U.S. District Court here for a condemnation order against several hundred colored films and slides, mailed from various parts of the world to the Eastman Kodak Co. in Rochester for processing.

The material was seized from 1957 to 1961 as "obscene" by the U.S. Customs Service which asks to have it destroyed. Eastman has cooperated with the Customs Service in the seizures and refused to process the pictures, according to government officials.

Modesto Obscenity Trial's 4th Week

By JOHN SINOR

Modesto, Cal., Feb. 13.

"Phallic symbols" entered the "Not Tonight, Henry" obscenity trial, now marking its fourth week, when the prosecution put an "out of order" expert witness on the stand to testify the film is "obscene."

Dr. Ralph Gladen, Modesto psychiatrist and founder of a state hospital here, followed other prosecution witnesses last week who saw film in the same light, including a Los Angeles cop, a femme sociologist and a local newspaperman, all of whom were admitted as expert witnesses. State is attempting to prove picture comes under its new obscenity laws in a test case. Film was confiscated by District Attorney Alexander Wolfe from the local Covell Theatre last Oct. 22.

Dr. Gladen enumerated on several phallic symbols which he said were depicted in the picture and said "the entire picture spells out a conglomeration of misconduct and sexual perversion."

Earlier, Sgt. Larry DeCamp, chief of the Los Angeles Police Dept.'s pornography squad, testified he thought the film was obscene and "fits very easily into the legal definition of obscenity."

Defense attorney Stanley Fleishman in first week of trial told jury that what the law thinks as obscene can be very different from the average person's opinion of what is obscene. Jurors had promised Municipal Judge Carson Taylor that they would consider all testimony in light of the law's interpretation.

Film was called "obscene, morbid, depressing, displays an unwholesome interest in nudity and sex, has no entertainment value and has no redeeming social importance," by Dr. Pauline Young, whom Wolfe called a "prestige" witness. Dr. Young, of Modesto, is a sociologist whose textbooks are used in more than 200 American universities and translated into three foreign languages.

Whether the elderly educator ever goes to films was the question defense attorney Fleishman was most interested in. She stated she has attended "nine or 10" films in the past year, repping several "types" of films and has made extensive direct studies on effects of pic on people. She said the average person tends to accept films, at least to some extent, as a standard of behavior.

Mel Morris, local newsman, was another called as an expert witness on this community's contemporary standards. Pic, in his opinion, he said, is "well beyond the standard" and elaborated with the trial's most vivid language to date on how he reached his opinion. Going through the pic scene by scene, Morris pointed out what he deemed to be "obvious implications" of homosexuality, adultery and incest.

State rested its case over the weekend with the defense skedded to bring its own witnesses to show pic isn't what the prosecution claims. Defendants are the Redwood Circuit, its district manager Rose Saso and Covell manager Mervin Worley.

The Four Horsemen of the Apocalypse (C-SCOPE-COLOR)

Historically rich remake of Metro's 1921 triumph. Artificial direction and key leading performances don't help love story updated to World War II setting. Fair prospects.

Hollywood, Feb. 1.

Metro release of Julian Blaustein (in cooperation with Moxtermia Films) production. Stars Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Henreid, Paul Lukas, Yvette Mimieux. Introduces Karl Boehm. Directed by Vincente Minnelli. Screenplay, Robert Ardrey. John Gay, based on Victor Segalen's 1921 novel; camera (Metrocolor). Milton Krasner, editors, Adrienne Fagan, Ben Lewis; music, Andre Previn; assistant director, Eric von Stroheim Jr. Reviewed at the studio, Feb. 1 '62. Running time, 133 MINS.

Julio Desnoyers Glenn Ford
Marguerite Laurier Ingrid Thulin
Marelo Desnoyers Charles Boyer
Julio Madariga Lee J. Cobb
Etienne Laurier Paul Henreid
Karl Von Hartrott Paul Lukas
Chi-Chi Desnoyers Yvette Mimieux
Heinrich Von Latrodt Karl Boehm
Dona Luisa Desnoyers Harriet MacGibbon
Elena Von Hartrott Kathryn Givney
Armand Dibler Marcel Hillaire
General Van Klei George Dolenz
Colonel Kleinendorf Stephen Bekassy
Miguel Nestor Paiva
Francois Albert Remy

Out of the Vicente Blasco Ibanez novel and guided by the inspiration of Rex Ingram's monumental silent screen version for Metro in 1921, producer Julian Blaustein and director Vincente Minnelli have fashioned a remake of this epic romantic saga that is rich in cinematic invention, photographic imagery and uncompromising production values.

Curiosity among younger filmgoers unfamiliar with the story—which became a milestone in motion picture history 40 years ago—plus the natural desire of older audiences to refresh their memories and draw comparisons, should place the Metro release in a fairly comfortable money-making category. Although "The Four Horsemen of the Apocalypse" is a screen spectacle of dynamic artistic proportions, it gradually becomes a victim of dramatic anemia—a strapping hulk of cinematic muscle rendered invalid by a weak heart. Lamentably, the romantic nucleus of this tragic chronicle of a family divided and devoured by war fails in the adaptation by Robert Ardrey and John Gay to achieve a realistic and compassionate relationship between the lovers.

Director Minnelli and leads Glenn Ford and Ingrid Thulin must share responsibility with the writers for this fundamental weakness. Minnelli, whose artistry with celluloid produces some noteworthy passages in this film—especially several montage sequences conveying transition and/or thought processes—falters in his execution of the love story. In the central romantic passages, the actors posture and react in an artificially staged manner, not too distant (and can this be significant?) in spirit and style from the technique of silent screen love. Indeed it is quite possible that Ford's characterization was plagued by the ghost of Valentino, whose enactment of the leading role in 1921 was his first screen triumph. There is, for instance, a tight eyeball shot of Ford's orbs reminiscent of Valentino's.

At any rate, Ford's performance is without warmth, without passion, without magnetism. Warmth is also missing in the performance of Ingrid Thulin. Part of the historic inadequacy stems from the distasteful nature of the heroine situation. He is a procrastinator-playboy who escapes into neutrality until no longer able to live with himself; she is a woman who callously walks out on her patriot-husband while he is off at war, until no longer able to live with herself.

However, the film, as noted, shines in other areas. Frank Santillo's montages contribute touches of art and explanation to a picture that is sometimes wobbly, choppy, and incomplete in the area of exposition. The device of veiling black-and-white newsreel photography in a splash of hot, vivid color registers with great emotional effect, notably in passages utilizing the novel technique of quadruple image superimposition. Further heightening the impact in this regard are the convincing A. Arnold Gillespie-Lee LeBlanc special visual effects, and the fascinating phantasmagorical figures of the Four Horsemen ("Conquest, War, Pestilence and Death") masterfully designed by Tony Duquette.

Milton Krasner's soft Metrocolor photography and striking compositions are a tonic for the eye.

Another major assist is that of Andre Previn, who has composed a tearing, soaring, emotionally affecting score to take up some of the slack in the love story. Time and place are accurately suggested through the art direction of George W. Davis, Urie McCleary and Elliot Scott and the set decoration of Henry Grace and Keogh Gleason. But neither the Rene Hubert-Walter Plunkett costumes nor the Sydney Guilaroff hairstyles seem especially indigenous to the period—roughly 1938-44—as updated from the book and earlier film.

There are several fine performances, though none of an unforgettable nature. Four veteran character actors carry most of the histrionic load: Charles Boyer as the hero's wishy-washy father; Paul Henreid as the heroine's idealistic, cuckolded spouse; Lee J. Cobb in a brief, but characteristically dynamic portrait of the brood's "primitive obsessed" patriarch; and Paul Lukas as the family's misguided, troubled Nazi henchman.

Of the younger players, Austrian actor Karl Boehm makes a strong and favorable impression as a dedicated Nazi (his first U.S. picture role), and Yvette Mimieux is spirited as the clan's patriotic gift to the French underground; George Dolenz scores as a Nazi general, and others of value are Harriet MacGibbon, Marcel Hillaire, Stephen Bekassy, Nestor Paiva and Albert Remy. Tube.

Horace 62 (FRENCH-DYALSCOPE)

Paris, Feb. 6.
Pathe release of Franco London Film production. Stars Charles Aznavour; features Raymond Pellegrin, Giovanna Ralli, Daniele Godet, Paolo Stoppa, Jean-Louis Trintignant, N. Bernard. Written and directed by Andre Veraini; camera, Marcel Grignon; editor, Borys Lewin. At Balcas, Paris. Running time, 90 MINS.

Horace Charles Aznavour
Noel Raymond Pellegrin
Camille Giovanna Ralli
Monique Daniele Godet
Joseph Jean-Louis Trintignant
Umpire Paolo Stoppa
Nap N. Bernardi

An ancient Greek tragedy is transposed to present-day Paris via a Corsican vendetta that takes several lives despite its puerile reasons for being. Idea is good but this does not have the punch in direction, and the drive and precision to make it more than an acceptable gangster actioner. It looks mainly for dealer fare abroad.

Charles Aznavour is miscast as the peaceful Horace, who is unwittingly forced into the killing. Others are adequate but most characters are too one dimensional to give this the force about absurd vendettas that it needs.

Andre Versini, for his first pic, shows he can adequately put a film together but does not display the forcefulness to make this bloody tale either moving or original. It is technically good. Mosk.

Poklanie (Generation) (POLISH)

Paris, Feb. 6.
Polish State Film release of Kadz production. With Tadeusz Lomnicki, Urszula Modrzynska, Tadeusz Janczar. Directed by Andrzej Wajda. Screenplay, Wajda. Bogdan, Zdzislaw Janaszek. Camera, R. Man. At the Florida, Paris. Running time, 90 MINS.

Boy Tadeusz Lomnicki
Girl Urszula Modrzynska
Fighter Tadeusz Janczar

The first films of this Polish director made dents at film fests. But this pic is one of the most incisive of all his films despite the fact it was made in 1956 when there was more central governmental control of screen productions in Poland.

Story concerns a youth during the occupation of Poland in the last World War who comes to adulthood through love and adversity. It is true that the members of the old Polski governmental underground here are treated mainly as gangster types with the Communists more humane and active.

This has a flair for the period and its characters which makes it a telling drama.

Director Andrzej Wajda's feeling for the period and heroism weld this so well it becomes a moving tale of youth in crisis. It looms mainly a specialized bet abroad. It might play off in some arty houses if well handled. This is perfectly acted and directed, with technical credits tops. Mosk.

The Bashful Elephant

Supporting item about a homeless waif and her animal friends in Austria. Few refinements could still make it fairly tasty tidbit for moppet market.

Hollywood, Feb. 7.

Allied Artists release of Dorrell and Stuart E. McGowan production. Stars Molly Mack, Helmut Schmid, Kai Fischer. Directed and screenplay by Dorrell and Stuart E. McGowan; camera, George Tyson; editor, Hans Nickel; music, Ronald Stein; assistant director, Rudi Zehetgruber. Reviewed at the studio, Feb. 7, '62. Running time, 32 MINS.

Trista Molly Mack
Kurt Helmut Schmid
Steffi Kai Fischer
Tavern Owner Buddy Baer
Father Fritz Weiss
Police Inspector Arnulf Schroefer
Fritz Hans Schumm
Constable Hans Posenbacher
Policeman Gernot Duda
Dog Jeffrey
Elephant Valle

With a few judicious snips and splices, "The Bashful Elephant" would be a far more presentable film in the exhibition category for which it is most suitable—the moppet market. Without the scissoring, it is neither a totally desirable attraction for the kiddies nor is it an especially palatable item for older audiences. Either way, the McGowan International production for Allied Artists shapes up as supporting fare, but its value and utility prospects would be strengthened by a conscientious effort to mold it specifically for children.

Written, produced and directed by Dorrell and Stuart E. McGowan, creators of "The Littlest Hobo," like venture of several years back, this number, filmed in Austria, describes with a kind of primitive, fairy tale charm the efforts of a refugee Hungarian orphan to find some appropriate foster parents in Austria. Her hunt is complicated by the mystical-chemical attachments of a dog (a Red dog who turns on her pursuers, and accompanies her across the Iron Curtain) and an elephant (a dog, maybe, but an elephant?). As anticipated, the happily-ever-after climax soon materializes.

The picture goes astray when it wanders briefly into an unsavory dark alley, a tangent not in keeping with the otherwise sweet, gentle nature of the fanciful story. It lurches the audience momentarily into a contradictory reality, and could easily be eliminated with no loss of story sense or drift. The snipping would involve a facet of the film's secondary romantic relationship in which the prospective foster mother walks out on her boy friend and tangles with a propositioning bartender. Okay for adults, but not the most desirable quality in what is primarily a film for children.

Molly Mack is sweet as the homeless waif, Helmut Schmid forceful and curvaceous Kai Fischer sincere as the foster-folks-to-be. Buddy Baer adds the note of menace as the burly barkeep. The McGowans have a keen sense of the impact and simplicity of purely visual values, and they have extracted this quality nicely from the Austrian crew. The producers also seem to be operating on another sound premise: any picture that loves dogs, children and elephants can't be all bad. Tube.

All Night Long (BRITISH)

Top jazz players and leading thespians in a mood mixture of jazz and jealousy with an "Othello" angle.

London, Feb. 6.

Rank release of a Rank (Bob Roberts) production. Stars Patrick McGeehan, Keith Michell, Paul Harris, Betsy Blair, Richard Attenborough, Marti Stevens. Directed by Michael Relph; Basil Dearden. Original screenplay by Neil Kinn. Peter; Achilles; camera, Ted Scaife; editor, John Guthridge. At Leicester Square Theatre, London. Running time, 95 MINS.

Johnnie Patrick McGeehan
Della Lane Marti Stevens
Emily Betsy Blair
Cass Michaels Keith Michell
Aurelius Rex Paul Harris
Rod Hamilton Richard Attenborough
Berger Bernard Braden
Benny Maria Velasco
Phibes Harry Towse
Themselves Dave Brubeck, Johnny Dankworth, Charles Mingus, Tommy Haxby, Chas. De La Cruz, Desha-sey, Allen Ganley, Bert Courtney, Barry Morgan, Kenny Napper, Colin Turboker, Johnny Scott, Geoffrey Holder

This is a brave attempt to make a jazz pic with a difference. And though, thanks to a rather strained plot it doesn't quite come off, there are compensations in two or three interesting pieces of thesping and some very easy-on-the-ear jazz played by toppers. Yarn is pitched on the "Othello" theme—many of

the players are named to add to the illusion, thus Emilia becomes Emily, Cassio becomes Cass Michaels, Bianca becomes Benny, and so on.

Action occurs during an allnight jazz party, run by Richard Attenborough, in a luxurious, converted East End warehouse. Drummer Patrick McGeehan wants to become a bandleader, and is jealous of top jazzman (Paul Harris). He seeks to destroy Harris' marriage and persuades the wife to resume her singing career with McGeehan's outfit.

To do this, he plants the seeds of jealousy in Harris' mind, persuading him, by lies, and a faked tape recording, that the wife is having an affair with Keith Michell. Harris' sax player and business manager. The evening nearly ends in tragedy but everything is rather unsubtly ironed out.

Basil Dearden has directed with a feeling for mood but has allowed some of the acting to get out of hand with that fine actor: McGeehan giving a particularly exaggerated, and at times even incongruous performance as the heavy. He does a fine job, however, in simulating the actions of a drummer and it is difficult to believe, at times, that Allan Gantley and not McGeehan is actually giving out with the music. Harris, a large Negro actor, brings a dignified presence to the Othello role, while Betsy Blair is fine in another of her inimitable portraits of the slightly fading, tolerant wife. Marti Stevens, better as a thrush than when acting, has the Desdemona role. Richard Attenborough, Maria Velasco, Bernard Braden and Keith Michell give the top support.

There are plenty of cool jazz interludes to take the audience's mind off the plot, and Dave Brubeck and Charlie Mingus, Tubby Hayes and Johnny Dankforth are always prominent. There is no background music to the film and this device is most effective, the many silences building up the dramatic atmosphere smoothly. Ted Scaife's photography is limited, in that most of the action is the warehouse interior, but he moves his camera fluidly and well. Rich.

Gun Street

Unsatisfactory lower berth western.

Hollywood, Feb. 8.

United Artists release of Robert E. Kent production. Stars James Brown, Jean Willes, John Clarke. Directed by Edward L. Cahn. Screenplay, Sam C. Freedle; camera, Gilbert Warren; editor, Kenneth Crane; music, Richard La Salle; assistant director, Herbert S. Greene. Reviewed at Goldwyn Studios, Feb. 8, '62. Running time, 67 MINS.

Sheriff Morton James Brown
Jean Brady Jean Willes
Sam Freed John Clarke
Willie Driscoll Med Flory
Dr. Knudson John Pickard
Frank Knudson Peggy Stewart
Frank Bogan Sandra Stone
Jeff Phillips Warren Kemmerling
Meyor Phillips Neddon Booth
Jeff Baxley Herb Armstrong
Operator Renny McEvoy

"Gun Street" is a dead-end. After a 67-minute buildup to an anticipated conclusive shoot-out, the Robert E. Kent production misfires and leaves the audience high, dry and frustrated. The lawman chases the killer all over the sagebrush scenery, finally corners him, promptly discovers his prey has suffered at the beginning of the picture. Talk about letdowns.

Were there irony in this climax, it would be okay, but the only irony is that the audience has plowed through scene after scene of lethargic exposition and contrived melodramatics, patiently waiting for the moment of truth that never materializes. Possibly there was an unbalance in the budget that prevented a climactic burst of activity. Whatever the reason, the United Artists release is an unsatisfactory lower berth western.

Writer Sam C. Freedle apparently has been watching "Gun, Smoke." In his cast of characters there is a Dillon-esque sheriff (James Brown), a Kitty-ish gambling hall madame (Jean Willes) with designs on the big lawman, a sidekick deputy (John Clarke) with "Chester" tendencies albeit without the limp, and even a doc (John Pickard). The acting is uniformly mechanical, with only Med Flory as a misguided bouncer setting off any characterizations sparks.

Edward L. Cahn's direction is frequently sluggish and awkward. Other contributions are satisfactory within the boundaries of budget stringency and production compromise. Tube.

Vio Privée (Private Life) (FRENCH-COLOR)

Paris, Feb. 13.

Pathe release of Progefi (Christine Gouze-Renal-CIPRA production). Stars Brigitte Bardot, Marcello Mastroianni. Features Gregor Von Rezzori, Eleonora Hirt, Dirk Sanders, Ursula Kubler. Directed by Louis Malle. Screenplay, Malle, Jean-Paul Rappeneau, Jean Ferry; camera (Ektamancolor), Henri Decae; editor, Kenout Peltier. At Paris, Paris. Running time, 105 MINS.

Brigitte Bardot Brigitte Bardot
Marcello Mastroianni Marcello Mastroianni
Gregor Von Rezzori Gregor Von Rezzori
Eleonora Hirt Eleonora Hirt
Ursula Kubler Ursula Kubler
Dirk Sanders Dirk Sanders

This is a thinly-veiled interpretative film based on the film star life of Brigitte Bardot, with Miss Bardot playing the girl in question. Main points and general theme of the pic boil down to B.B. herself. Where her pull is still big, this should be a solid entry with more hardshell needed where she is not so much of a draw.

Producer Christine Gouze-Renal and director Louis Malle have wisely not exploited the B.B. legend but rather have used it in a tasteful manner. This is elegantly produced but has a synthetic surface quality which makes it loom more as a playoff item. Dubbing looks like a must.

A young, 18-year-old French miss, lives with her widowed mother in high style in Switzerland. She seems to have a yen for the husband (Marcello Mastroianni) of her older friend.

Going to Paris, she leads the life of a carefree model and dancer until a pic producer spots her, and turns her into a world star. Then her renown is neatly underlined in a clever montage bit. Caught in a surging crowd one day she cracks up, and goes back to hide out in Switzerland.

Here she meets the man she previously had a yen for separated from his wife, and true love blooms. But the ever-present press and photos, and a predatory producer, interfere with their lives. When he is putting on a old drama in Italy, her presence almost ruins his show and life.

But they make up. Mounting a roof to see the show, flash bulbs pop in her face. She loses her footing, and the pic ends in a brilliantly conceived shot of her, in slow motion as she falls.

B.B. is one of those natural stars who zoomed into international focus. She became favorite sex symbol of the postwar years. But she does not quite have the bite of her other roles in this film.

Other characters are somewhat one dimensional though Mastroianni manages to give some weight to her last-chance lover. Director Malle has tried to catch all the child-woman characteristics of Miss Bardot, and succeeds in many spots. But Miss Bardot, as herself, seems tame compared to her other screen forays. She is stunningly lensed on the whole.

Her flock of callow first-love interests, the public adulation and hate culminating in an excellently mounted crowd riot lead into the heart of the film. Miss Bardot again shows the strides she has taken as an actress. Film hardly explains her international fame, but makes a general statement about the sad life of a poor, little rich girl and film star.

Metro reportedly put up most of the coin to get international distrib rights on this film except for Italy, France and other French-speaking countries. Pic looks to make a sizable war world-wide, with Yank chances big if well-publicized and skillfully booked. Color is excellent and direction subtle. This is a mesty exploitation affair via her name.

Supporting cast is good and this will probably overcome that old jinx about pix concerning film stars find it hardgoing at the wickets. Sex is not oversteered, the love scenes are handled with restraint, and her undraped sequences are natural. In short, B.B. has progressed in ease and assurance but seems a bit stymied in playing herself. Yank title is "A Very Private Affair." Mosk.

Fire at Majestic, Madison

Milwaukee, Feb. 13.

About 200 theatregoers at the Majestic Theatre at Madison were routed from the theatre when a fire in a nearby building blazed into a three-alarm affair.

Majestic Theatre manager Robert Toucher climbed on stage and kept the patrons controlled as they filed out.

ALLIED ARTISTS' VAGUE QUIET

Insider Deals In Allied Artists

Insider buys and sells of Allied Artists shares, which have been flagged in Securities & Exchange Commission reports for some time, are again to be remarked in the long Sept. 11-Jan. 10 span report. Latest government handout discloses that Roger Hurlock bought 400 shares, hoisting his total to 27,700. Samuel Broidy sold 2,000 shares retaining 74,506. Edward Morey keeps 2,350 of AA after selling 1,000. Earl Reynolds also sold 1,000, his all in this issue.

What the SEC listing does not reveal is who bought the shares which were sold. Nor was the purchaser ever identified when Albert Zugsmith of Hollywood sold his extensive shares months ago. It is now speculated in film circles that Zugsmith always held for someone else. His large position in Allied never otherwise made much sense to the industry.

Warners Split, 4-1, Cues Divvy Rise From 30c. Average To New 50c.

Warner stockholders at a meeting in Wilmington last week approved a four-for-one split of the common stock. The board proposed such a split last fall.

Also voted was a change in the authorized common from 5,000,000 shares of \$5 par value to 7,500,000 shares plus the reelection of directors, whose terms expired this year. Named for two-year terms were Waddill Catchings, Thomas J. Martin and Robert W. Perkins.

WB, while not giving figures, said it's anticipated that earnings for the current quarter will be at about the same level as last year.

Warner stockholders were given a cheerful earful over the past week following split. Dividend rate went up, in effect, from 30c quarterly to 50c quarterly, on the basis of the pre-split holdings. And yet the quoted price per share fell on the New York Stock Exchange.

Instead of getting 30c per share, pre-split, investors are to receive 12½¢ for each of four new shares, or a total of 50c.

The old shares closed last Friday (9) at \$78.50, off \$2.50. Week's gains earlier were more than offset by a fall of \$1.50 last Friday.

New shares have been trading on a when-issued basis at the \$20 (or near) level.

In addition to the increase in divvy rate there has been an announced rise in earnings. Why then the falloff in trading price?

Theorists in Wall Street believe that profit-taking caused the decline. They say that investors, who bought in early, awaited formal announcements about the split and the new upped divvy, plus initial reaction. Then they sold on Friday, causing the price slip. Interestingly there were only 5,700 shares exchanged during all of last week—not much in view of all the corporate commotion.

Sale of Cinemiracle Gets NT&T Out of Red

Hollywood, Feb. 13.—Although it suffered an operational loss of \$28,880 for the period, National Theatres & Television Inc. reported \$382,390 net profit for first quarter of its fiscal year, ended Dec. 26. For same quarter in 1960, NT&T had a loss of \$114,574.

The profit for most recent 13-week quarter, equalling 14¢ per share, accrued from its sale of Cinemiracle, process and the only pic ever made in it, "Windjammer," to Cinera in early December. Cinera paid a \$411,270 installment.

NT&T's theatre admissions and other theatre income during 13 weeks ended Dec. 26 totalled \$8,048,961, up corresponding quarter of 1960, when such gross was \$8,791,485.

During recent quarter rental income was down to \$848,811 from 1960's \$947,139. Gains from theatre dispositions were down too, from \$106,911 in 1960's quarter to \$55,616 for quarter ended last Dec. 26.

Wayland Lillard appointed sales manager at the Dallas, Paramount exchange following the appointment of Tom Bridge, division manager, to assistant general sales manager at the New York headquarters.

How to Get More Pix

Talks focusing on product (how to get more of it) resumed in New York yesterday (Tues.) between Theatre Owners of American and Screen Producers Guild. Julian Blaustein, first vice-president of the SPC, heads the Coast delegation, while the exhib body reps include proxy John Stembler, and board chairman Albert Pickus.

Liaison between the two groups dates back to the 1959 TOA convention in Chicago.

Delegation Files Vs. \$1.50 Minima

Albany, Feb. 13.—A sombre picture of the film theatre exhibition industry, nationally and in New York State, was drawn by a delegation which visited the capital last week with a plea for its exemption from Gov. Nelson A. Rockefeller's "proposal to the legislature to increase the minimum wage to \$1.25 an hour."

A 10-page memorandum on behalf of 1,000 N. Y. State theatres, was filed with the chairmen of the Labor & Industries Committees in both Houses.

The delegation, spearheaded by N. Y. City film theatre executives and including upstagers, were advised to call at the Governor's office, too.

Showmen's memorandum emphasizes that the exhibition industry was exempted in the Federal minimum wage statute, and in the law which Pennsylvania enacted, effective Jan. 1, 1962. New York State "omitted" to do so, in 1960, despite "the distressed condition" of the theatres.

This, however, was taken into consideration by "the Amusement & Recreational Board in its January, 1958 report to the State Industrial Commissioner."

About 70% of film house employees are "unskilled." Many of the part-time workers are more concerned with holding a position than with a minimum wage, the memorandum contended. Students are numerous in this group. The harm done to a neighborhood by the closing of a moving picture theatre is outlined; the difficulty of skilled workers from the exhibition industry obtaining another position is cited.

Sid Markley Official?

Expected appointed: of circuit exec. Sidney Markley as head of exhibition-backed Ace Films is understood set to be sprung officially later this week, probably Friday (16). Two other prospects were believed in the running for the post, but apparently the nod goes to the AB-PT exec.

Presumption is that the rest of the Ace management team has also been formed. Signatures of officers are required on the entity's stock prospectus before it can be filed in Washington with the Securities & Exchange Commission.

GIROUX, BROIDY AMBIGUOUS NOTE

Claude Giroux, head of the D. Kaltman & Co., drug concern angling for control of Allied Artists, was back in New York from the Coast this week without a deal consummated to acquire management stock and, consequently, the top voting position.

Giroux went west in quest of the 10% ownership held by AA president Steve Broidy and his management associates. This would have given Giroux the helm of the film company. But Broidy, et al., reportedly backed away.

Giroux several months ago bought 10% of the stock (slightly over 100,000 common shares) from Albert Zugsmith. He needs, and wants, the management holdings of another 10%. With this it would mean his vote control could go unchallenged.

The official "party line" now is that both sides are desirous of a cooling-off period before any final action is taken. They say there already has been "too much publicity." This kind of explanation is just about as vague as a statement put out from the Coast, quoting Giroux on an AA letterhead, saying Giroux and Broidy spent several days discussing various studio activities and future plans and "there was full agreement on the advisability of pursuing this program."

Pursuing what program? Unanswered.

Allegedly enlightened intelligence from other sources has it that Giroux was offering Broidy and his mates \$8 per share, or the same amount paid Zugsmith. The market trading price has lately been at about the \$6 level.

This would seem a good deal for Broidy—but only on the surface. It's said that the chief exec and his advisers would be fearful of repercussions in the form of rebellion on the part of other individual stockholders who are not a part of management.

It's also reported that Giroux, who obviously just can't be dismissed in view of his 10% holdings, has been offered a "deal" by the Broidy management. This clearly means substantial but not controlling representation on the nine-man board. It's equally clear that Giroux will accept, probably within the next week, a sort of a temporary (at least) truce.

Paul N. Lazarus Jr., v.p. of Columbia whose name has figured in the Claude Giroux-Allied Artists stock maneuvers, is due back in New York at the upcoming weekend after a vacation in Europe.

Lazarus has more than two years to go on his Col employment contract but nonetheless was sounded out by Giroux on the possibility of taking the AA presidency. Statement from Col is that Lazarus hasn't asked for a release from his contract. Also, the picture of Giroux as being in authority to offer anyone the presidency is not yet in focus.

Lab Technicians' 4-Yr. Wage Pact

New four-year deal has been concluded by Laboratory Technicians, New York Local 702, with various companies providing for 9% hike in pay for first two years and another 5% boost for last two years.

Employers additionally agreed to increase of two and a half cents per hour contribution to local pension fund, bringing total contribution to 12½¢ an hour.

Agreement also gives workers extra holiday each year (union choosing Election Day) and a third week vacation for employees on payroll 10 years instead of 12 years.

'Manchurian Candidate' Expected To Help Bolster Negroes' Image; James Edwards As Psychiatrist

Sinatra Joins Producers

Hollywood, Feb. 13.—Frank Sinatra has joined the Screen Producers Guild, lending strength to report he will devote more time to production.

Guild membership now numbers 186. Sinatra's membership keeps roster the same, due to Carey Wilson's death last week creating a vacancy.

How Can We Bid On Unseen Film?

Minneapolis, Feb. 13.

On his employer's instruction, he says, Lowell Kaplan, Bennie Berger circuit buyer-booker, protested to Paramount against being called upon to submit a competitive bid on one of its pictures, "Man Who Shot Liberty Valance," without having it screened for him first.

This "forcing" of exhibitors to bid "in the dark" for pictures they might need or want is getting to be a practice on distributors' part here and violates the consent decree, Kaplan charges.

"We have your letter of request for a bid on 'Man Who Shot Liberty Valance,'" Kaplan wrote to Jess McBride, Paramount branch manager here, answering the latter's invitation letter.

"This picture is being made available during the Easter playing time which is valuable playing time and we would not be able to evaluate the playing time without having the picture screened so that we could see it and determine what it would be worth to us.

"We therefore are going on record as having asked that the picture be screened before we bid on it."

RACKMIL: 'SPARTACUS' TAKE NEARS \$12-MIL

Milt Rackmil, president of Universal, ended the company's reluctance to talk "Spartacus" returns last date as "just under \$12,000,000—some \$3,500,000 of that coming in since the start of U's fiscal year last Nov. 1. This is global, and on the strength of hardticket and modified roadshow stands only. Putting the total investment—negative, prints, advertising, etc.—around \$15,000,000, the prez figures it to more than recoup before the year is out.

Granting the figures in hand, it would represent something of a personal vindication for the company head, who remembers when some industry chums were terming the pic, what with its hefty nut, "Rackmil's Folly." The coin for the Kirk Douglas production was all U's; but despite some anxiety over a few spotty first-run displays, the pic has proved to be a generally strong performer.

To date, "Spartacus" has had a mere 935 domestic runs (72 of those 70m hardticket dates) and about 500 foreign engagements. General release starts in April, with the first swing of popscals runs carrying to late May. Rackmil at this stage is confident the totals can hit \$22,000,000 by the end of 1962, and his further forecast is that the film will eventually move into the top three all-time grossers, along with Metro's "Ben-Hur" and Paramount's "10 Commandments."

Those expected profits this year could reflect somewhat in the fiscal summary for stockholders next Oct. 31.

The campaign being waged by various groups to have Negroes portrayed in motion pictures as "real people," and not just as domestics or comic stereotypes, should get a boost with the release of the currently shooting "Manchurian Candidate." Frank Sinatra-Laurence Harvey starrer based on Richard Condon's novel. The arresting aspect here is that "Candidate," while it may have a number of provocative comments to make about other aspects of current and recent American history, has absolutely nothing to do with integration, theme-wise, that is.

In New York last week, George Axelrod, who is coproducing the film with director John Frankenheimer, as well as writing the script, explained that when he and Frankenheimer were casting the key role of a Pentagon psychiatrist they had interviewed almost everyone who had ever played a psychiatrist in a Hollywood film ("you know the type, all Viennese accent and glasses"), when they finally said to-hell-with-it and decided to cast a guy who looked and acted like an intelligent American who might well be a Pentagon psychiatrist. Negro actor James Edwards turned out to be their man.

Subsequently, for another key sequence—one taking place during a New Jersey clubwomen's meeting, they cast about for "all the Helen Hokinson characters in Hollywood," which turned out to include a number of Negro actresses as well as white. Axelrod wholeheartedly agrees that there has been a sort of cultural lag between the Negro's ever-widening role in American life and in the way that role has been portrayed on the screen.

Does he possibly feel, as some producer's have privately expressed, that the use of Negroes in certain roles, without comment so-to-speak, might "jar" a patron's attention or misdirect dramatic emphasis within the story? Axelrod doesn't think so, and he adds, if it does, then there's something wrong with the patron. Audiences, he suspects, are a lot more hip than many film people give them credit for.

This was his point too in describing how, in the "Candidate" screenplay, he has dropped all the usual clichés in getting in and out (Continued on page 15)

Cleveland Chain Takes Suburban Spot Lease

Cincinnati, Feb. 13.—Cleveland-based Associated Theatres circuit, which recently acquired controlling interest in the Cincy area's S&S chain of 13 hardtops and ozoners, has taken over operation of the Valley, 1,275-seat suburban deluxer, as sublessor for 15 years.

The Valley was in a shopping centre opened in 1949 by Louis Wiethe which he sold last week for \$1,200,000 and retained a lease on the theatre and sublet to the Associated Theatres operating unit, Cincinnati Theatres Co., formerly S&S.

Meyer Fine, LeRoy Kendis and Marshall Fine, of the Cleveland company, were here for negotiations with Peter Palazzolo in the Valley deal. Palazzolo, prominent Cincy business man, bought out the interests of the late Rube Shor in S&S before the transaction with Associated.

Associated, which retained S&S executives, has also kept on the Valley staff, with William For as manager, and will continue the theatre's road show policy inaugurated in 1957 with "Around the World in 80 Days."

A Wiethe advance booking call for opening with "West Side Story" around March 21.

Openers Lift L.A.; 'Sergeants' Great \$55,000, 'Piazza' Bangup 14G, 'Pilot' Smash 13 1/2G, 'Stooges' Hefty 13G

Los Angeles, Feb. 13.

Prolonged heavy rains are having no effect on firstruns but here currently which is being helped by a flock of openers and the Feb. 12 school holiday. Week's total promises to be highest since last New Year's. "Sergeants 3" is shaping to get a great \$55,000 in four theatres, for one of biggest takes here in many months.

"Light in Piazza" should do boffo \$14,000 on initial round at Beverly Hills. "Moon Pilot" is rated smash \$13,500 at Vogue while "Three Stooges Meet Hercules" is hefty \$13,000 at two houses, with the Stooges making personals over weekend. Pic is doing capacity at some of nabes.

"View From Bridge" shapes sturdy \$7,000 at 651-seat Fine Arts. Regular holdovers are still led by "Flower Drum Song," lusty \$11,000 in eighth week at Warner Hollywood. "Tender Is the Night" is tall \$12,000 in second Fox Wilshire lap.

"West Side Story" still is torrid at \$23,000 in ninth Chinese week. "Judgment at Nuremberg" is rated bright \$20,000 in ninth at Pantages.

Estimates for This Week
Beverly (State) (1,150; 90-\$2) — "Light in Piazza" (M-G). Boff \$14,000. Last week, "Roman Spring" (WB) (6th wk-4 days), \$1,000.

Four Star (UATC) (868; 90-\$1.50) — "Green Mare" (Indie). Good \$6,000. Last week, "Outsider" (U) (5th wk-9 days), \$3,100.

Vogue (F.W.C.) (810; 90-\$1.50) — "Moon Pilot" (BV). Smash \$13,500. Last week, "Breakfast at Tiansy" (Par) (4th wk), "Bachelor Flat" (20th) (2d wk), \$5,200.

Fine Arts (F.W.C.) (631; \$2-\$2.40) — "View From Bridge" (Cont). Sturdy \$7,000 or over. Last week, "Summer and Smoke" (Par) (11th wk), \$3,600.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106; 90-\$1.50) — "Three Stooges Meet Hercules" (Col) and "Underwater City" (Col). Hefty \$13,000. Last week, Hillstreet, "Phantom Planet" (4 Crown). "Assignment Outer Space" (AC), \$6,500. Hawaii, "George Raft Story" (AA), "20 Plus Two" (AA) (2d wk), \$3,100.

Orpheum, Pix, Wilshire, Baldwin (Metropolitan - Prin - SW) (2,213; 756; 2,344; 1,800; 90-\$1.50) — "Sergeants 3" (Cont) (page 13)

Sub-Zero Hurts Mpls.; 'Majority' Boff \$7,500, 'Planet' Whopping 12G

Minneapolis, Feb. 13.

"Majority of One" is easily standout among trio of newcomers spicing the local scene, rated excellent at 400-seat World. Sub-zero temperatures and snow will hurt again this stanza. "Journey to Seventh Planet," however, shapes socko at State, aided by kid trade.

Top longruns are "Flower Drum Song," hefty in eighth at the Mann, and "One, Two, Three," lofty at the Park, also in eighth. Two hardticket pix impend, opening latter part of this week. They are "West Side Story" and "El Cid," former pushing "Song" out of the Mann.

Estimates for This Week
Avalon (Frank) (800; \$1) — "Not Tonight, Henry" (Indie) (7th wk). Good \$1,700. Last week, \$2,000.

Century (Cinerama, Inc.) (1,100; \$1.75-\$2.65) — "Search for Paradise" (Cinerama) (reissue) (5th wk). Remarkable \$10,500. Last week, \$10,000.

Gopher (Berger) (1,000; \$1-\$1.25) — "The Innocents" (20th) (2d wk). Virile \$6,000. Last week, \$7,800.

Lyrie (Par) (1,000; \$1-\$1.25) — "Sail Crooked Ship" (Col) (4th wk). Potent \$6,500. Last week, \$6,000.

Mann (Mann) (1,000; \$1.25-\$2.50) — "Flower Drum Song" (U) (8th wk). They've gone for this one in a large way here. Departs after this week only because it must make way for "West Side Story" (UA) hardticket. Plenty hefty at \$7,000, or near. Last week, same.

Orpheum (Mann) (2,800; \$1-\$1.75) — "Mysterious Island" (Col) (2d wk). Fair \$4,000 in 3 days. Last week, \$9,000.

Park (Field) (1,000; \$1.50) — (Continued on page 13)

Key City Grosses

Estimated Total Gross

This Week \$2,661,200
(Based on 23 cities and 281 theatres, chiefly first runs, including N.Y.)
Last Year \$2,795,300
(Based on 22 cities and 245 theatres).

'Sgts.' Mighty 45G, Philly; 'Ship' 11G

Philadelphia, Feb. 13.

"Sergeants 3" at the Fox is way out in front on current stanza, being capacity ever since opening last Friday. Patrons are trooping to the Fox despite rain, snow and 8-degree above temperature. "Madison Avenue" is not making it, being just okay in first at the Viking. "Amorous Sex" shapes torrid at Studio.

"West Side Story" shapes socko in 14th round at the Midtown. "Flower Drum Song" still is in chips in eighth session at Stanley.

Estimates for This Week
Arcadia (S&S) (623; 95-\$1.80) — "Summer and Smoke" (Par) (7th wk). So-so \$5,000. Last week, \$6,500.

Boyd (SW) (1,536; \$2-\$2.75) — "King of Kings" (M-G) (16th wk). Steady \$7,100. Last week, \$7,500.

Fox (Milgram) (2,400; 95-\$1.80) — "Sergeants 3" (UA). Giant \$45,000. Last week, "Pocketful of Miracles" (UA) (7th wk) \$8,500.

Goldman (Goldman) (1,000; \$2-\$2.75) — "El Cid" (AA) (8th wk). Firm \$11,000. Last week, \$12,000.

Midtown (Goldman) (1,200; \$2-\$2.75) — "West Side Story" (UA) (14th wk). Showy \$15,000. Last week, \$16,000.

Randolph (Goldman) (2,200; 95-\$1.80) — "One, Two, Three" (UA) (8th wk). Trim \$6,500. Last week, \$8,500.

Stanley (SW) (2,500; 95-\$1.80) — "Flower Drum Song" (U) (8th wk). Neat \$9,000. Last week, \$10,000.

Stanton (SW) (1,483; 95-\$1.80) — "Sail a Crooked Ship" (Col) (2d wk). Sock \$11,000. Last week, \$14,000.

Studio (Goldberg) (383; 95-\$1.80) — "Amorous Sex" (Indie). Hot \$7,000. Last week, reissues.

Trans-Lux (T-L) (500; 95-\$1.80) — "View From Bridge" (Cont) (2d wk). Fat \$5,600. Last week, \$8,100.

Viking (Sley) (1,000; 95-\$1.80) — "Madison Avenue" (20th). Oke \$8,000. Last week, "Bachelor Flat" (20th wk) (2d wk), \$7,500.

World (R&B-Pathe) (499; 95-\$1.80) — "French Mistress" (Indie). Fairish \$2,900. Last week, "Rocco and His Brothers" (Astor) (2d wk) \$2,800.

'Planet' NSG \$5,500, Prov.; 'One, Two' 7 1/2G, 3
Providence, Feb. 13.

"One, Two, Three," in third round at the State, leads the firstruns in a generally slow week. Elmwood's "King and I" in second looks good. Majestic's "Journey to Seventh Planet" shapes fair.

"Tender Is Night" looms okay in second at Albee.

Estimates for This Week
Albee (RKO) (2,200; 65-90) — "Tender Is Night" (20th) (2d wk). Oke \$4,500 expected after \$7,000 in first.

Elmwood (Snyder) (724; 75-\$1.25) — "King and I" (20th) (reissue) (2d wk). Good \$6,500. Opening week, \$8,000.

Majestic (SW) (2,200; 65-90) — "Journey to Seventh Planet" (AD). Fair \$5,500 or over. Last week, "Hustler" (20th) and "Can-Can" (20th) (reissue), \$6,000.

State (Loew) (3,200; 75-\$1.25) — "One, Two" (UA) (3d wk). Still good at \$7,500 after \$10,000 in second.

Strand (National Realty) (2,200; 65-90) — "Beau Brummel" (M-G) and "Until They Sail" (20th) (reissues). Meek \$3,000. Last week, "Loss of Innocence" (Col), \$3,500.

'Sergeants' Topper In Clev., Smash \$25,000

Cleveland, Feb. 13.

Some new fare makes the big picture look brighter here currently. "Sergeants 3" shapes stand-out with a powerful showing opening week at the State, for biggest figure at this house in present winter. "Majority of One" is rated average at the Allen on initial round. "West Side Story," being launched today, has high hopes after preem sponsored by Variety Club as a benefit for the Ohio Boys Town.

Estimates for This Week
Allen (Stanley-Warner) (2,868; \$1-\$1.50) — "Majority of One" (WB). Average \$10,500. Last week, "Journey to Seventh Planet" (AI), \$10,000.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Les Liaisons Dangereuses" (Astor) (2d wk). Excellent \$7,500. Last week, \$13,500.

Continental Art (Art Theatre Guild) (900; \$1-\$1.25) — "The Mark" (Cont) (reissue). Okay \$2,100. Last week, "Night Affair" (Indie), \$1,700.

Heights Art (Art Theatre Guild) (925; \$1-\$1.50) — "Five-Day Lover" (Indie). Light \$1,800. Last week, "Summer to Remember" (Indie), \$2,300.

Hippodrome (Eastern Hipp) (3,700; \$1-\$1.50) — "George Raft Story" (AA). Ordinary \$8,500. Last week, "Flower Drum Song" (U) (6th wk), \$6,000.

Ohio (Loew) (2,700; \$1.50-\$2.75) — "West Side Story" (UA). Opened Tuesday (13). Last week, "King of Kings" (M-G) (13th wk), oke \$6,000.

Palace (F. & A.) (3,739; \$1-\$1.50) — "Two Women" (Embassy) (reissue). (Continued on page 13)

Snow Bops Balto B.O.; 'Colossus' Mildish 8G, 'One, Two' Fine 7G, 2d

Baltimore, Feb. 13.

Weekend snow and cold spell took its toll at the boxoffice and exhibs are waiting for a break in the weather. "Colossus of Rhodes" is only fair in opener at the Hipp.

"Rocco and His Brothers" looks good in first at the Five West.

"One, Two, Three" is fast in second round at the Stanton. "King of Kings" is holding nicely in eighth week at the Town.

"Murder, She Said" is pleasing in third session at the Little. "Bachelor Flat" shapes sad in second at the New. "Wild for Kicks" is rated good in third at the Rex.

Estimates for This Week
Avalon (Hyatt) (860; \$1.50) — "The Bridge" (AA). Good \$4,000. Last week, "Never Take Candy from Stranger" (Indie), \$3,000.

Aurora (Rappaport) (367; 90-\$1.50) — "Two Women" (Embassy) (reissue) (3d wk). Nice \$2,000. Last week, same.

Charles (Fruchtman) (500; 90-\$1.80) — "Innocents" (20th) (3d wk). Oke \$4,000. Last week, \$4,500.

Cinema (Schwaber) (460; 90-\$1.50) — "Purple Noon" (Times) (8th wk). Okay \$1,200. Last week, \$1,500.

Five West (Schwaber) (435; 90-\$1.50) — "Rocco and His Brothers" (M-G). Good \$3,000. Last week, "Cold Wind in August" (Indie) (7th wk), \$1,500.

Hippodrome (Rappaport) (2,200; 90-\$1.50) — "Colossus of Rhodes" (M-G). Fair \$8,000. Last week, "Sail Crooked Ship" (Col) (2d wk), \$4,500.

Little (Rappaport) (300; 90-\$1.50) — "Murder, She Said" (M-G) (3d wk). Nice \$2,500. Last week, \$2,800.

Mayfair (Fruchtman) (700; 90-\$1.50) — "Tall-Tale Heart" (Indie). Good \$7,000. Last week, "Singer, Not Song" (WB), \$3,000.

New (Fruchtman) (1,600; 90-\$1.50) — "Bachelor Flat" (20th) (2d wk). Dull \$3,500. Last week, \$5,000.

Playhouse (Schwaber) (355; 90-\$1.50) — "Double Bunk" (Show) (4th wk). Down to \$1,200. Last week, \$2,000.

Rex (Freeman) (500; \$1.50) — "Wild for Kicks" (Times) (3d wk). Good \$1,800. Last week, \$2,700.

Stanton (Fruchtman) (2,800; 90-\$1.50) — "One, Two, Three" (UA) (2d wk). Hop \$7,000. Last week, \$13,000.

Town (Rappaport) (1,125; \$1.50-\$2.50) — "King of Kings" (M-G) (8th wk). Nice \$5,500. Last week, \$8,000.

D.C. Sloppy But Not Biz; 'Sergeants' Wham \$22,000, 'Horsemen' Big 26G

Washington, Feb. 13.

A sloppy track this session is throwing most locations off pace but two entries shape as standout mudders. Overcoming slush and snow over the weekend which hit big elsewhere is "Four Horsemen of Apocalypse" which is riding on a Perle Mesta American preem for big take opening week at Capitol. Rated livelier is "Sergeants 3" looming to land a wow take at Keith's. "Majority of One" looks solid at two houses. "Temptation" is rated hot at the vest-pocket Plaza. Other deluxers report mostly sub-par takes.

Estimates for This Week
Ambassador-Metropolitan (SW) (1,480; \$1,000; \$1-\$1.49) — "Majority of One" (WB). Oke \$11,000 or near. Last week, "Madison Ave" (20th), \$7,000.

Apex (K-B) (940; \$1-\$1.40) — "Devil's Eye" (Janus) (2d wk). Hotsy \$5,000 after \$5,800 opener.

Capitol (Loew) (3,420; \$1-\$1.49) — "Four Horsemen" (M-G). Smash \$26,000 or better on American preem week. Last week, "Sail Crooked Ship" (Col) (2d wk), \$8,400.

Depont (Mann-K-B) (400; \$1-\$1.65) — "One, Two, Three" (UA) (8th wk). Big \$6,500, same as last.

Keith's (RKO) (1,839; \$1-\$1.49) — "Sergeants 3" (UA). Wow \$22,000. Last week, "Misfits" (UA) and "Magnificent Seven" (UA) (reissues), \$6,500.

MacArthur (K-B) (900; \$1.25) — "No Love for Johnnie" (Embassy) (3d wk). Oke \$4,000. Last week, \$4,600.

Ontario (K-B) (1,249; \$1-\$1.49) — "View From Bridge" (Cont) (2d wk). Tall \$5,800 after \$6,200 opener.

Palace (Loew) (2,360; \$1-\$1.49) — "Tender Is Night" (20th). Oke \$10,000. Last week, \$15,600.

Playhouse (T-L) (459; \$1.49-\$1.80) — "Liaisons" (Astor). Good \$4,500. Last week, \$5,000.

Plaza (T-L) (278; \$1-\$1.80) — "Temptation" (Indie). Boffola \$8,500. Last week, "Savage Eye" (T-L) (2d wk), \$3,300.

Town (King) (800; 1.25-\$1.45) — "Mark" (Cont). So-so \$5,000. Last week, "Roman Spring" (WB) (7th wk), \$3,000.

Trans-Lux (T-L) (600; \$1.49-\$1.80) — "Innocents" (20th) (7th wk). So-so \$4,500. Last week, \$4,900.

Uptown (SW) (1,300; 1.49-\$2) — "West Side Story" (UA) (13th wk). Big \$13,500. Last week, \$18,000.

Warner (SW) (1,440; \$1.50-\$2.75) — "King of Kings" (M-G) (15th wk). Mild \$3,500. Last week, \$5,000.

'Sergeants' Giant 18G, Det.; 'Smoke' Tall 15G; 'Night' 14G, 'Song' 16G
Detroit, Feb. 13.

Strong new product is proving a big help to downtown houses this week and grosses look generally hefty. "Sergeants 3" shapes wow at the Palms. "Summer and Smoke" looks lofty at Grand Circus. "Light in Piazza" is okay at Adams. "Tender Is Night" is sharp at Mercury.

Meanwhile, "Flower Drum Song" continues terrific in seventh session at the Michigan. "Roman Spring of Mrs. Stone" slips in third at Madison. "Innocents" is mild in fourth round at the United Artists. "El Cid" stays good in eighth week at the Music Hall.

Estimates for This Week
Fox (Woodmont Corp) (5,041; \$1.25-\$1.49) — "Prisoner of Iron Mask" (AI) and "Alakazam" (AI). Good \$14,000. Last week, "Swing in the Rain" (20th) and "Madison Avenue" (20th), \$8,500.

Michigan (United Detroit) (4,036; \$1.49-\$1.80) — "Flower Drum Song" (U) (7th wk). Terrific \$16,000 or close. Last week, \$18,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "Sergeants 3" (UA) and "Secret of Deep Harbor" (UA). Wow \$18,000. Last week, "Too Late Blues" (Par) and "Siege of Syracuse" (Par), \$13,000.

Madison (UD) (1,408; \$1.25-\$1.49) — "Roman Spring" (WB) (3d wk-5 days). So-so \$7,000. Last week, \$9,000.

Grand Circus (U) (1,400; \$1.25-\$1.49) — "Summer and Smoke" (Continued on page 13)

Broadway Grosses

Estimated Total Gross

This Week \$676,300
(Based on 30 theatres)
Last Year \$683,400
(Based on 28 theatres)

'Sgts.' Wow 26G, Hub; 'View' Big 15G

Boston, Feb. 13.

Deep freeze temps returned to bop biz on last Saturday night, but openers managed to come through with sizeable takes. "Sergeants 3" looks wow at Orpheum. "View From Bridge" is smash at Kenmore. "George Raft Story" is rated good at Paramount. "Desert Patrol" looks okay at Pilgrim.

Second weekers are fancy with "Majority of One," bright at Capri. "Immortal Mr. Teas" hit a record at State in first and is sitting pretty in second round. "El Cid" jumped up with school parties in eighth at Astor. "West Side Story" continues wham at Gary in 15th round. "Flower Drum Song" is neat at Memorial in eighth. "One, Two, Three" is holding stout at the Beacon Hill, also in eighth.

Estimates for This Week
Astor (B&Q) (1,170; \$1.80-\$2.70) — "El Cid" (AA) (8th wk). Big \$19,500, upped via school parties. Last week, \$18,500.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65) — "South Seas Adventure" (Cinerama) (reissue) (5th wk). Nice \$9,000. Last week, ditto.

Beacon Hill (Sack) (900; \$1-\$1.50) — "One, Two" (UA) (8th wk). Fat \$14,000. Last week, same.

Capri (Sack) (900; \$1-\$1.50) — "Majority of One" (WB) (2d wk). Bright \$16,000 or close. Last week, \$19,000.

Exeter (Indie) (1,376; 90-\$1.49) — "La Belle Americaine" (Cont) (8th wk). Smash \$9,000. Last week, \$10,000.

Fenway (Indie) (1,300; \$1.50) — "Mark" (Cont) (4th wk). Okay \$5,500. Last week, \$7,000.

Gary (Sack) (1,277; \$1.50-\$3) — "West Side Story" (UA) (15th wk). Wham \$19,000. Last week, same.

Kenmore (Indie) (700; \$1.50) — "View From Bridge" (Cont). Great \$15,000. Last week, "Carry On Constable" (Gov) (7th wk), \$4,000.

Metropolitan (NET) (4,357; 90-\$1.25) — "Tender Is Night" (20th) (3d wk). Slow \$8,000. Last week, \$10,000.

Memorial (RKO) (3,000; 90-\$1.49) — "Flower Drum Song" (U) (8th wk-final). Neat \$8,500. Last week, \$11,000. "Love Come Back" (U) opens Friday (16).

Paramount (NET) (2,357; 70-\$1.25) — "George Raft Story" (AA) and "Unfaithful" (AA). Nitty \$15,000 or close.

Orpheum (Loew) (2,900; 90-\$1.49) — "Sergeants 3" (UA). Wow \$26,000. Last week, "Happy Thieves" (UA) and "Sainted Sinners" (UA), \$11,000.

Pilgrim (ATC) (1,909; 75-\$1.25) — "Desert Patrol" (U) and "Wings of Chance" (UI). Okay \$7,800. Last week, "Spartacus" (U) (rerun), \$8,000.

Saxon (Sack) (1,100; \$1.50-\$3) — "King of Kings" (M-G) (16th wk). Oke \$7,000. Last week, \$10,000.

State (Trans-Lux) (730; 75-\$1.25) — "Immortal Mr. Teas" (Indie) and "Girl Trap" (Indie) (2d wk). Peppy \$5,500. Last week, \$11,319. house record and way above estimate.

'Innocents' Hotsy 7G, Port.; 'Majority' 6 1/2G
Portland, Ore., Feb. 13.

City is loaded with holdovers, and this is starting to show up in overall gross total currently. "Innocents" looms snappy in first at Orpheum while "Majority of One" shapes virtually as fast on opener at Fox. "Flower Drum Song" still is rated hefty in eighth session at Broadway. "King of Kings" continues sturdy in eighth round at Music Box.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.50) — "Flower Drum Song" (U) (8th wk). Hefty \$4,500. Last week, \$7,100.

Fine Arts (Foster) (426; \$1-\$1.50) (Continued on page 13)

Holiday Helps Chi; 'Sergeants' Wow \$57,000, 'Ship' Sharp 16G, 'Light' Hep 18G, 'Majority' 14G, 'Song' 20G, 8th

Chicago, Feb. 13.

School holiday on Monday and slightly improved weather has deluged the uptempo this round. Freeman of "Sergeants 3" shapes a wham, \$57,000, at State-Lake. First stanza of Roosevelt tandem of "Sail A Crooked Ship" and "Underwater City" is pulling a sharp \$16,000.

"Weekend With Lulu" is bowing to a nifty \$7,000 at Esquire. Monroe pair of "Queen of Pirates" and "The Trunk" should notch a so-so take.

Last week's batch of newcomers are generally holding up well in their second time around. "Tender Is Night" is nailing a sturdy second sesh at the Oriental. "Light In Piazza" is fast in its Woods second while "Majority of One" is slowing some after a good opening stanza at the United Artists. "Murder She Said" is bright in Carnegie second, and same lap of "Man In Moon" looks frisky at the Cinema.

Fourth frame of "Cinerama Holiday" is off at the Palace. "The Mark" continues stout in Surf seventh. Eighth round of "Flower Drum Song" is holding strongly at the Chicago.

On hardticket, "El Cid" remains potent in eighth Cinescape week while "King of Kings" is oke in its 17th term at the Todd.

Estimates for This Week
Carnegie (Tele-M) (495; \$1.25-\$1.80)—"Murder She Said" (M-G) (2d wk). Fast \$6,400. Last week, \$6,200.

Chicago (B&K) (3,900; 90-\$1.80)—"Flower Drum Song" (U) (8th wk). Excellent \$20,000. Last week, \$21,000.

Cinescape (Todd) (1,038; \$1.75-\$3.50)—"El Cid" (AA) (8th wk). Steady \$14,000. Last week, \$15,000.

Cinema (Stern) (500; \$1.50)—"Man In Moon" (T-L) (2d wk). Fair \$2,500. First week, \$3,700. Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Weekend With Lulu" (Continued on page 13)

Pitt Brisk; 'Story' Wham \$20,000, 'Majority' Big 18G; 'One, Two' 12G, 3d

Pittsburgh, Feb. 13.

The rosy picture at the boxoffice with the Pitt firstruns continues to glow this round with two powerful new entries. Rating boffo are "West Side Story" which will go over \$20,000 in first week of hardticket run at Nixon and "Majority of One" which is causing almost the same wicket excitement at the Stanley.

Other newcomer, "George Raft Story" is helping the general picture but only rates okay. "King of Kings" finishes strong in its 16th week at the Warner-Sunday (11). "Judgment at Nuremberg" opens there tomorrow (Wed.). Still exciting is "Mark" in fourth at Squirrel Hill. "One, Two, Three" looks excellent in third at Penn.

Estimates for This Week

Gateway (Associated) (1,900; \$1-\$1.50)—"George Raft Story" (AA) Okay \$6,500. Last week, "Tender Is Night" (20th) (2d wk), \$6,000.

Nixon (Rubin) (1,760; \$1.50-\$2.75)—"West Side Story" (UA). Wham \$20,000 or more.

Penn (UTAC) (3,300; \$1-\$1.50)—"One, Two, Three" (UA) (3d wk). Big \$12,000. Last week, \$15,000. Shadyside (MOTC) (750; \$1.25)—"Secrets of Women" (Janus) (2d wk). Good \$2,000. Last week, \$3,200.

Squirrel Hill (SW) (834; \$1.25)—"Mark" (Cont) (4th wk). Hot \$3,800. Last week, \$4,200.

Stanley (SW) (3,700; \$1-\$1.50)—"Majority of One" (WB). Boff \$18,000 or near. Last week, "Ivanhoe" (M-G) and "Knights of Round Table" (reissues) (6 days), \$8,500.

Warner (SW) (1,516; \$1-\$1.50)—"Judgment at Nuremberg" (UA). Opens tomorrow (Wed.) on hardticket. "King of Kings" (M-G) closed 16-week run Sunday (10), getting \$5,000 in last five days.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Night' OK \$8,000, Omaha; 'Kings' 6G

Omaha, Feb. 13.

Biz is good at downtown firstruns this stanza despite torrid competition from City Aud, where the Home Show and numerous stage productions are playing. Reissued "Ivanhoe" is sock at Dundee in first. "Tender Is Night" is just okay at Orpheum, also on opener. "King of Kings" is hot in second go-round at State.

Estimates for This Week

Admiral, Chief, Skyview (Blank) 1,239; 1,000; 1,200; 75-\$1—"Friendly Persuasion" (AA) and "At Gunpoint" (AA) (reissues). Fair \$8,000. Last week, "Journey to Seventh Planet" (AI) and "Capture That Capsule" (AI), \$15,000 in nine days.

Cooper (Cooper) (687; \$1.55-\$2.20)—"Seven Wonders of World" (Cinerama) (12th wk). Sock \$7,500. Last week, same.

Dundee (Cooper) (500; \$1)—"Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Solid \$3,500. Last week, "Invasion Quartet" (M-G), \$2,400.

Omaha (Tristates) (2,086; \$1.15-\$1.25)—"Bernadette of Lourdes" (Indie). Fair \$3,500. Last week, "Singer Not Song" (WB) and "Loss of Innocence" (Col), \$5,000.

Orpheum (Tristates) (2,877; \$1.15-\$1.25)—"Tender Is Night" (20th). Only okay \$8,000. Last week, "Mysterious Island" (Col), \$7,500. State (Cooper) (743; \$1.25-\$1.55)—"King of Kings" (M-G) (2d wk). Looks hot \$6,000 after \$7,200 bow.

'Majority' Okay \$9,000, Seattle; 'Night' Fair 8G

Seattle, Feb. 13.

Three new entrants here this session but only one is getting any place. "Majority of One" looks okay in first at Music Hall but "Tender Is Night" is rather moderate at the Fifth Avenue on opener. "Shame of Sabine Women" is only fair in first at Coliseum. "King of Kings" is okay in eighth round at Blue Mouse. "Flower Drum Song" still is good on moveover at Music Box where in eighth round downtown.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.50-\$3.50)—"King of Kings" (M-G) (8th wk). Okay \$5,500. Last week, \$5,800.

Coliseum (Fox-Evergreen) (1,870; \$1-\$1.50)—"Shame of Sabine Women" (Indie) and "Hot Money Girl" (Indie). Fair \$6,500 or near. Last week, "Journey to Seventh Planet" (AI) and "Wild Ride" (AI), \$8,200.

Fifth Avenue (Fox-Evergreen) (2,500; \$1-\$1.50)—"Tender Is Night" (20th) and "Woman Hunt" (20th). Modest \$8,000 or less. Last week, "Sail Crooked Ship" (Col) and "Sydney Street" (Indie) (2d wk), \$5,200.

Music Box (Hamrick) (938; \$1.15-\$1.50)—"Flower Drum Song" (U) (m.o.). Good \$4,000 for eighth week downtown. Last week, "One, Two, Three" (UA) (3d wk), \$4,100.

Music Hall (Hamrick) (2,200; \$1.15-\$1.50)—"Majority of One" (WB). Okay \$9,000 or close. Last week, "Flower Drum Song" (7th wk) 5 days, \$5,100.

Paramount (Fox-Evergreen) (3,000; \$1-\$1.50)—"Innocents" (20th) and "Broken Land" (20th) (2d wk). Moderate \$5,500. Last week, \$7,700.

Twist' Snappy \$11,000, Indpls.; 'Singer' Sad 4G

Indianapolis, Feb. 13.

"Twist Around Clock" is making the only stir at first run houses here this week, rated big at Circle, and will hold. Biz is dull for "Singer, Not the Song," only other new film on week's card, at Keith's. "One, Two, Three" is okay at Loew's in second.

Estimates for This Week

Circle (Cockrill-Dolle) (2,000; \$1.15-\$1.25)—"Twist Around Clock" (Col) and "Everything's Ducky" (Col). Great \$11,000. Last week, "Second Time Around" (20th) (3d wk), \$5,000.

Indiana (C-D) (1,000; \$1.25-\$2.50)—"South Seas Adventure" (Cinerama) (8th wk). Hot \$6,000. Last week, \$6,200.

Keith's (C-D) (1,300; \$1-\$1.25)—"Singer, Not Song" (WB). Dull \$4,000. Last week, "Tender Is Night" (20th), \$5,000.

Loew's (Loew) (2,427; 75-\$1.25)—"One, Two, Three" (UA) (2d wk). Okay \$4,500. Last week, \$6,500.

Lytic (C-D) (850; \$1.25-\$2.50)—"King of Kings" (M-G) (8th wk). Good \$5,000. Last week, \$5,500.

'Women' Big 12G, St. Loo; 'Kings' 9G

St. Louis, Feb. 13.

Two newcomers here this round, one shaping big and the other very sad. "Two Women," the big one, is in first week at Ambassador. "Happy Thieves" is very slow in first at Loew's Mid-City. "One, Two, Three" is rated great in third at State while "King of Kings" looks nice in eighth at Esquire. "Bachelor Flat" is on mild side in third at Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-\$1.25)—"Two Women" (Indie). Big \$12,000. Last week, "Roman Spring" (WB) (2d wk), \$11,500.

Apollo Art (Graci) (700; 90-\$1.25)—"Devil's Eye" (Indie) (3d wk). Okay \$1,400. Last week, \$1,500.

Esquire (Schuchart-Levin) (1,800; \$1.25-\$2.75)—"King of Kings" (M-G) (8th wk). Nice \$9,000. Last week, \$10,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Bachelor Flat" (20th) (3d wk). Mild \$10,000. Last week, \$14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Happy Thieves" (UA). Sad \$3,000. Last week, "Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues) (2d wk), \$6,000.

State (Loew) (3,600; 60-90)—"One, Two, Three" (UA) (3d wk). Great \$8,000 or better. Last week, \$12,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Innocents" (20th) (5th wk). Good \$2,000. Last week, \$3,000.

St. Louis (Arthur) (3,800; 75-90)—"Place In Sun" (Par) and "Niagra" (20th) (reissues). Mild \$7,000. Last week, "Psycho" (Par) and "Anatomy of Murder" (Col) (reissues), \$9,900.

Shady Oak (Arthur) (760; 90-\$1.25)—"Call Me Genius" (Cont) (5th wk). Hep \$1,800. Last week, \$2,500.

'Night' Okay \$8,000, Cincy; 'Song' Big 9G, 'One, Two' Sturdy 8G, Both 3d

Cincinnati, Feb. 13.

Firstrun biz here remains firm this round. "Flower Drum Song" shapes big, bidding for third week as town topper, with "One, Two, Three" close by. "El Cid" holds strong in eighth roadshow frame.

"Tender Is Night" bids okay as a newbie at the Palace. "Ivanhoe" and "Knights of Round Table" oldie combo, shapes for a good session at the Grand. "Judgment at Nuremberg" opens Feb. 14 at the Capitol, following "King of Kings" which ran 12 weeks.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"One, Two, Three" (UA) (3d wk). Solid \$8,000. Last week, \$9,500.

Capitol (SW-Cinerama) (1,400; \$1.25-\$2.75)—"King of Kings" (M-G) (12th wk-11 days). Slow \$5,500. Final of disappointing hardticket stay after \$3,500 for 11th regular week. "Judgment at Nuremberg" (UA) opens Feb. 14 at \$1.50-2 scale.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Five-Day Lover" (Indie).

New Pix Boost B'way; 'Lover' Sock \$175,000, 'Sgts.' Wow 95G, 'Piazza' Potent 40G, 'Victim' Brisk \$35,000

Four new pictures in the last seven days are perking Broadway film biz despite snow, rain and coldest weather of the season Sunday (11). Rain and snow Friday were a real handicap but the severe cold late Saturday and Sunday did not hurt many first runs. The Lincoln's Birthday holiday (Feb. 12) was a plus factor, especially for hardticket ptx.

Landing the greatest coin is "Lover Come Back" with stage-show at the Music Hall. Initial week ending today (Wed.) looks to soar to boffo \$175,000. Pic perked up as soon as rave reviews were out. The Hall even had a line late Saturday night although patrons realized they only would see the pic.

"Sergeants 3" hit wow \$64,000 or near in first four days at the Capitol, with a possible \$95,000 in sight for the week. "Light In Piazza" did a big \$40,000 in first stanza daydating the Victoria and Trans-Lux 85th Street.

"The Victim" landed a socko \$35,000 in initial round ended last Sunday (11), daydating the Forum and Murray Hill. "View From Bridge" held with smash \$16,000 in third session at the Sutton and is heading for great \$24,000 or near in same week at the DeMille.

"One, Two, Three" still looks big at \$34,500 in current (8th) round, daydating the Astor and Fine Arts. "Tender Is Night" is down to lean \$20,000 in fourth round, daydating the Paramount and 72d St. Playhouse. "Satan Never Sleeps" replaces in both theatres on Feb. 21.

"Judgment at Nuremberg" hit a capacity \$40,000 in eighth session at Palace, aided by an extra matinee Feb. 12. "West Side Story," with a lift from two mats on Lincoln's Birthday, is heading for a huge \$54,000 in this (17th) round at the Rivoli.

"King of Kings," with a boost from the added matinee, looms lusty \$23,000 in 18th week at the State. "El Cid" looks to hit a socko \$29,000 in ninth week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2)—"One, Two, Three" (UA) (8th wk). This stanza winding today (Wed.) is heading for big \$22,500 or near after \$23,000 for seventh week Holds. Daydating with Fine Arts.

Capitol (Loew) (4,820; \$1-\$2.50)—"Sergeants 3" (UA). Looks like wow \$64,000 for initial four days ended yesterday (Tues.), with possible \$95,000 on week. Stays. In ahead, "Roman Spring" (WB) (6th wk-9 days), \$13,000. "Sergeants" started along much the same lines as "Oceans Eleven" (WB), another Frank Sinatra starrer, getting same sort of coin in first three days.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Sail Crooked Ship" (Col) (2d wk). This week winding up

tomorrow (Thurs.) is heading for light \$12,000 after \$20,000 on opener. "Walk on Wild Side" (Col) opens around Feb. 21.

DeMille (Reade) (1,463; 90-\$2.75)—"View From Bridge" (Cont) (3d wk). Current round finishing tomorrow (Thurs.) is heading for great \$24,000 or close after \$28,500 in second week. Stays, of course. Also playing at Sutton.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"La Dolce Vita" (Astor) (10th wk). Ninth session completed yesterday (Tues.) was smash \$16,000 or near after \$16,500 for eighth week. Daydating with Beekman.

Palace (RKO) (1,642; \$1.50-\$3.50)—"Judgment at Nuremberg" (UA) (9th wk). Eighth frame ended last night (Tues.) was capacity \$40,000 or near after \$37,600 for seventh. The eighth week had the advantage of an extra matinee on Feb. 12.

Forum (Moss) (813; 90-\$1.80)—"Victim" (Indie) (2d wk). Initial sock \$18,000. Daydating with Murray Hill.

Paramount (AB-PT) (3,665; \$1-\$2)—"Tender Is Night" (20th) (4th wk). This week finishing tomorrow (Thurs.) looks like lean \$20,000 after \$25,000 for third week. Continues. "Satan Never Sleeps" (20th) opens Feb. 21, daydating with 72d St. Playhouse.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Lover Come Back" (U) and new stage-show. Initial session ending today (Wed.) looks to hit boffo \$175,000 or near. Holding, natch! In ahead, "Majority of One" (WB) and stage-show (4th wk), \$118,000. Hall had long lines both Saturday and Sunday, despite severe cold, as well as on Lincoln's Birthday (Mon.).

Rivoli (UAT) (1,545; \$1.50-\$3.50)—"West Side Story" (UA) (17th wk). This round finishing today (Wed.) is heading for huge \$54,000, being helped to this figure by two

(Continued on page 13)

'Sergeants' Boffo 17G, Toronto; 'Night' Fancy 24G, 'Errand' Fast 42G

Toronto, Feb. 13.

Despite cold weekend, newcomers are racking up wow returns, with "Sergeants 3" the standout. "Tender Is Night" in three houses shapes solid. "Errand Boy" in nine-house combo is rated big. Of holdovers, "Devil at 4 O'Clock" is fine in second stanza while "Flower Drum Song" in eighth stanza shapes fine.

Estimates for This Week

Century, Downtown, Glendale, Midtown, Oakwood, Odcon, Prince of Wales, Scarborough, State (FP-Taylor) (1,342; 1,059; 995; 1,082; 1,138; 752; 1,197; 682; 698; 65-\$1)—"Errand Boy" (Par). Big \$42,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; \$1-\$1.50)—"Tender Is Night" (20th). Solid \$24,000. Last week, "Auntie Mame" (WB) and "No Time for Sergeants" (WB) (reissues), \$16,000.

Eglinton (FP) (919; \$1.50-\$2.50)—"Holiday in Spain" (Indie) (8th wk). Tall \$8,000. Last week, ditto.

Hollywood (FP) (1,086; \$1-\$1.50)—"Breakfast at Tiffany's" (Par) (9th wk). Sturdy \$8,000. Last week, \$10,000.

Hyland (Rank) (1,357; \$1-\$1.50)—"Whistle Down Wind" (20th) (7th wk). Steady \$5,000. Last week, \$5,500.

Imperial (FP) (3,206; \$1-\$1.50)—"Devil at 4 O'Clock" (Col) (2d wk). Lusty \$14,000. Last week, \$18,000.

Loew's (Loew) (1,641; \$1-\$1.50)—"Sergeants 3" (UA). Sock \$17,000. Last week, "Pocketful of Miracles" (UA) (6th wk), \$9,000 in 3 days.

Tivoli (FP) (935; \$1.50-\$2.50)—"El Cid" (AA) (8th wk). Hefty \$10,000. Last week, same.

Towne (Taylor) (693; 90-\$1.25)—"Mr. Topaze" (20th) (2d wk). Fair \$3,500. Last week, \$4,500.

University (FP) (1,382; \$1-\$1.50)—"Roman Spring" (WB) (4th wk). Swell \$7,000 in 4 days. Last week, \$13,500.

Uptown (Loew) (2,543; \$1-\$1.75)—"Flower Drum Song" (U) (8th wk). Fine \$7,500. Last week, \$9,000.

However, the film, as noted, rhymes in other areas. Frank Sannillo's montages contribute touches of art and explanation to a picture that is sometimes wobbly, choppy and incomplete in the area of exposition. The device of veiling black-and-white newsreel photography in a splash of hot, vivid color registers with great emotional effect, notably in passages utilizing the novel technique of quadruple image superimposition. In their design, the images that in this regard are the convincing, Arnold Gillespie-Lee LeBlanc special visual effects, and the fascinating phantasmagorical figures of the Four Horsemen—Conquest, War, Pestilence and Death—masterfully designed by Tony Duquette.

This has a flair for the period and its characters which makes it a telling drama.

Director Andrzej Wajda's feeling for the period and heroism weld this so well it becomes a moving tale of youth in crisis. It looms mainly a specialized bet abroad. It might play off in some arty houses if well handled. This is perfectly acted and directed, with technical credits tops.

Molly Mack is sweet as the
 domesless waif, Helmut Schmie
 forceful and curvaceous Ka
 sischer sincere as the foster-folks
 -be. Buddy Baer adds the note
 of menace as the burly barkeep
 the McGowan's have a keen sen
 of the impact and simplicity o
 purely visual values, and they hav
 attracted this quality nicely fro
 the Austrian crew. The produc
 also seem to be operating on
 their sound premise: any pictur
 that loves dogs, children and ele
 ants can't be all bad. Tube.

This is a brave attempt to make a jazz pic with a difference. And though, thanks to a rather strained plot it doesn't quite come off, there are compensations in two or three interesting pieces of thespianry and some very easy-on-the-ear jazz played by topliners. Yarn is pitched in the "Othello" theme—many o-

There are plenty of cool jazz interludes to take the audience's mind off the plot, and Dave Brubeck and Charlie Mingus, Tubby Hayes and Johnny Dankoforth are always prominent. There is no background music to the film, and this device is most effective, the many silences building up the dramatic atmosphere smoothly. Ted Scaife's photography is limited, in that most of the action is the warehouse interior, but he moves his camera fluidly and well. Rich.

Edward L. Cahn's direction is frequently sluggish and awkward. Other contributions are satisfactory within the boundaries of budget stringency and production compromise. **Tube**

Majestic Theatre manager Robert Touscher climbed on stage and kept the patrons controlled as they filed out.

ALLIED ARTISTS' VAGUE QUIET

Insider Deals In Allied Artists

Insider buys and sells of Allied Artists shares, which have been flagged in Securities & Exchange Commission reports for some time, are again to be remarked in the long Sept. 11-Jan. 10 span report. Latest government handout discloses that Roger Hurlock bought 400 shares, holding his total to 27,700. Samuel Broidy sold 2,000 shares, retaining 74,508. Edward Morey keeps 2,350 of AA after selling 1,000. Earl Revoir also sold 1,000, his all in this issue.

What the SEC listing does not reveal is who bought the shares which were sold. Nor was the purchaser ever identified when Albert Zugsmith of Hollywood sold his extensive shares months ago. It is now speculated in film circles that Zugsmith always held for someone else. His large position in Allied never otherwise made much sense to the industry.

Warners Split, 4-1, Cues Divvy Rise From 30c. Average To New 50c.

Warner stockholders at a meeting in Wilmington last week approved a four-for-one split of the common stock. The board proposed such a split last fall.

Also voted was a change in the authorized common from 5,000,000 shares of \$.50 par value to 7,500,000 shares plus the reelection of directors, whose terms expired this year. Named for two-year terms were Waddill Catchings, Thomas J. Martin and Robert W. Perkins.

WB, while not giving figures, said it's anticipated that earnings for the current quarter will be at about the same level as last year. Warner stockholders were given a cheerful earful over the past week following split. Dividend rate went up, in effect, from 30c quarterly to 50c quarterly, on the basis of the pre-split holdings. And yet the quoted price per share fell on the New York Stock Exchange.

Instead of getting 30c per share, pre-split, investors are to receive 12½c for each of four new shares, or a total of 50c.

The old shares closed last Friday (9) at \$78.50, off \$2.50. Week's gains earlier were more than offset by a fall of \$4.50 last Friday.

New shares have been trading on a when-issued basis at the \$20 (or near) level.

In addition to the increase in divvy rate there has been an announced rise in earnings. Why then the falloff in trading price? Theorists in Wall Street believe that profit-taking caused the decline. They say that investors, who bought in early, awaited formal announcements about the split and the new upped divvy, plus initial reaction. Then they sold on Friday, causing the price slip. Interestingly there were only 5,700 shares exchanged during all of last week—not much in view of all the corporate commotion.

Sale of Cinemiracle Gets NT&T Out of Red

Hollywood, Feb. 13.—Although it suffered an operational loss of \$28,880 for the period, National Theatres & Television Inc. reported \$382,390 net profit for first quarter of its fiscal year, ended Dec. 26. For same quarter in 1960, NT&T had a loss of \$114,574.

The profit for most recent 13-week quarter, equalling 14c per share, accrued from its sale of Cinemiracle, process and the only pic ever made in it, "Windjammer," to Cinerama in early December. Cinerama paid a \$411,270 installment.

NT&T's theatre admissions and other theatre income during 13 weeks ended Dec. 26 totalled \$8,948,961, up corresponding quarter of 1960, when such gross was \$8,791,485.

During recent quarter rental income was down to \$348,811 from 1960's \$947,139. Gains from theatre dispositions were down too, from \$106,911 in 1960's quarter to \$55,616 for quarter ended last Dec. 26.

Wayland Lillard appointed sales manager at the Dallas, Paramount exchange following the appointment of Tom Bridge, division manager, to assistant general sales manager at the New York headquarters.

GIROUX, BROIDY AMBIGUOUS NOTE

Claude Giroux, head of the D. Kaltman & Co., drug concern angling for control of Allied Artists, was back in New York from the Coast this week without a deal consummated to acquire management stock and, consequently, the top voting position.

Giroux went west in quest of the 10% ownership held by AA president Steve Broidy and his management associates. This would have given Giroux the helm of the film company. But Broidy, et al., reportedly backed away.

Giroux several months ago bought 10% of the stock (slightly over 100,000 common shares) from Albert Zugsmith. He needs, and wants, the management holdings of another 10%. With this it would mean his vote control could go unchallenged.

The official "party line" now is that both sides are desirous of a cooling-off period before any final action is taken. They say there already has been "too much publicity." This kind of explanation is just about as vague as a statement put out from the Coast, quoting Giroux on an AA letterhead, saying Giroux and Broidy spent several days discussing various studio activities and future plans and "there was full agreement on the advisability of pursuing this program."

Pursuing what program? Unanswered.

Allegedly enlightened intelligence from other sources has it that Giroux was offering Broidy and his mates \$8 per share, or the same amount paid Zugsmith. The market trading price has lately been at about the \$6 level.

This would seem a good deal for Broidy—but only on the surface. It's said that the chief exec and his advisers would be fearful of repercussions in the form of rebellion on the part of other individual stockholders who are not a part of management.

It's also reported that Giroux, who obviously just can't be dismissed in view of his 10% holdings, has been offered a "deal" by the Broidy management. This clearly means substantial but not controlling representation on the nine-man board. It's equally clear that Giroux will accept, probably within the next week, a sort of a temporary (at least) truce.

Paul N. Lazarus Jr., v.p. of Columbia whose name has figured in the Claude Giroux-Allied Artists stock maneuvers, is due back in New York at the upcoming week-end after a vacation in Europe.

Lazarus has more than two years to go on his Col employment contract but nonetheless was sounded out by Giroux on the possibility of taking the AA presidency. Statement from Col is that Lazarus hasn't asked for a release from his contract. Also, the picture of Giroux as being in authority to offer anyone the presidency is not yet in focus.

Lab Technicians' 4-Yr. Wage Pact

New four-year deal has been concluded by Laboratory Technicians, New York Local 702, with various companies providing for 9% hike in pay for first two years and another 5% boost for last two years.

Employers additionally agreed to increase of two and a half cents per hour contribution to local's pension fund, bringing total contribution to 12½c an hour.

Agreement also gives workers extra holiday each year (union choosing Election Day) and a third week vacation for employees on payroll 10 years, instead of 12 years.

'Manchurian Candidate' Expected To Help Bolster Negroes' Image; James Edwards As Psychiatrist

Sinatra Joins Producers

Hollywood, Feb. 13.

Frank Sinatra has joined the Screen Producers Guild, lending strength to report he will devote more time to production.

Guild membership now numbers 186. Sinatra's membership keeps roster the same, due to Carey Wilson's death last week creating a vacancy.

How Can We Bid On Unseen Film?

Minneapolis, Feb. 13.

On his employer's instruction, he says, Lowell Kaplan, Bennie Berger circuit buyer-booker, protested to Paramount against being called upon to submit a competitive bid on one of its pictures, "Man Who Shot Liberty Valance," without having it screened for him first.

This "forcing" of exhibitors to bid "in the dark" for pictures they might need or want is getting to be a practice on distributors' part here and violates the consent decree, Kaplan charges.

"We have your letter of request for a bid on 'Man Who Shot Liberty Valance,'" Kaplan wrote to Jess McBride, Paramount branch manager here, answering the latter's invitation letter.

"This picture is being made available during the Easter playing time which is valuable playing time and we would not be able to evaluate the playing time without having the picture screened so that we could see it and determine what it would be worth to us.

"We therefore are going on record as having asked that the picture be screened before we bid on it."

RACKMIL: 'SPARTACUS' TAKE NEARS \$12-MIL.

Milt Rackmil, president of Universal, ended the company's reluctance to talk "Spartacus" returns last week by disclosing the rentals to date as "just under" \$12,000,000—some \$3,500,000 of that coming in since the start of U's fiscal year last Nov. 1. This is global, and on the strength of hardticket and modified, roadshow stands only. Putting the total investment—negative, prints, advertising, etc.—around \$15,000,000, the prez figures it to be more than recoup before the year is out.

Granting the figures in hand, it would represent something of a personal vindication for the company head, who remembers when some industry chums were terming the pic, what with its hefty nut, "Rackmil's Folly." The coin for the Kirk Douglas production was all U's, but despite some anxiety over a few spotty first-run displays, the pic has proved to be a generally strong performer.

To date, "Spartacus" has had a mere 935 domestic runs (72 of those 70m hardticket dates) and about 500 foreign engagements. General release starts in April, with the first swing of popsicle runs carrying to late May. Rackmil at this stage is confident the totals can hit \$22,000,000 by the end of 1962, and his further forecast is that the film will eventually move into the top three all-time grossers, along with Metro's "Ben-Hur" and Paramount's "10 Commandments."

Those expected profits this year could reflect somewhat in the fiscal summary for stockholders next Oct. 31.

The campaign being waged by various groups to have Negroes portrayed in motion pictures as "real people," and not just as domestics or comic stereotypes, should get a boost with the release of the currently shooting "Manchurian Candidate," Frank Sinatra-Laurence Harvey starrer based on Richard Condon's novel. The arresting aspect here is that "Candidate," while it may have a number of provocative comments to make about other aspects of current and recent American history, has absolutely nothing to do with integration, theme-wise, that is.

In New York last week, George Axelrod, who is coproducing the film with director John Frankenheimer, as well as writing the script, explained that when he and Frankenheimer were casting the key role of a Pentagon psychiatrist who had interviewed almost everyone who had ever played a psychiatrist in a Hollywood film ("you know the type, all Viennese accent and glasses"), when they finally said to hell-with-it and decided to cast a guy who looked and acted like an intelligent American who might well be a Pentagon psychiatrist, Negro actor James Edwards turned out to be their man.

Subsequently, for another key sequence—one taking place during a New Jersey clubwomen's meeting, they cast about for "all the Helen Hokinson characters in Hollywood," which turned out to include a number of Negro actresses as well as white. Axelrod wholeheartedly agrees that there has been a sort of cultural lag between the Negro's ever-widening role in American life and in the way that role has been portrayed on the screen.

Does he possibly feel, as some producers have privately expressed, that the use of Negroes in certain roles, without comment so-to-speak, might "jar" a patron's attention or misdirect dramatic emphasis within the story? Axelrod doesn't think so, and he adds, if it does, then there's something wrong with the patron. Audiences, he suspects, are a lot more hip than many film people give them credit for.

This was his point too in describing how, in the "Candidate" screenplay, he has dropped all the usual clichés in getting in and out.

(Continued on page 15)

Cleveland Chain Takes Suburban Spot Lease

Cincinnati, Feb. 13.—Cleveland-based Associated Theatres circuit, which recently acquired controlling interest in the Cincy area's S&S chain of 13 hardtops and ozoners, has taken over operation of the Valley, 1,275-seat suburban deluxer, as sublessor for 15 years.

The Valley was in a shopping centre opened in 1949 by Louis Wiethe which he sold last week for \$1,200,000 and retained a lease on the theatre and sublet to the Associated Theatres operating unit, Cincinnati Theatres Co., formerly S&S.

Meyer Fine, LeRoy Kendis and Marshall Fine, of the Cleveland company, were here for negotiations with Peter Palazzolo in the Valley deal. Palazzolo, prominent Cincy business man, bought out the interests of the late Ruben Shor in S&S before the transaction with Associated.

Associated, which retained S&S executives, has also kept on the Valley staff, with William Forg as manager, and will continue the theatre's road show policy inaugurated in 1957 with "Around the World in 80 Days."

A Wiethe advance booking call for opening with "West Side Story" around March 21.

Openers Lift L.A.; 'Sergeants' Great \$55,000, 'Piazza' Bangup 14G, 'Pilot' Smash 13½G, 'Stooges' Hefty 13G

Los Angeles, Feb. 13.

Prolonged heavy rains are having no effect on firstruns bizz here currently which is being helped by a flock of openers and the Feb. 12 school holiday. Week's total promises to be highest since last New Year's. "Sergeants 3" is shaping to get a great \$55,000 in four theatres, for one of biggest takes here in many months.

"Light in Piazza" should do boffo \$14,000 on initial round at Beverly Hills. "Moon Pilot" is rated smash \$13,500 at Vogue while "Three Stooges Meet Hercules" is hefty \$13,000 at two houses, with the Stooges making personal as over weekend. Pic is doing capacity at some of nabes.

"View From Bridge" shapes sturdy \$7,000 at 631-seat Fine Arts. Regular holdovers are still led by "Flower Drum Song," lusty \$16,000 in eighth week at Warner Hollywood. "Tender Is Night" is tall \$12,000 in second Fox Wilshire lap.

"West Side Story" still is torrid at \$28,000 in ninth Chinese week. "Judgment at Nuremberg" is rated bright \$20,000 in ninth at Pantages.

Estimates for This Week
Beverly (State) (1,150; 90-\$2) — "Light in Piazza" (M-G). Boff \$14,000. Last week, "Roman Spring" (WB) (6th wk-4 days), \$1,000.

Four Star (UATC) (868; 90-\$1.50) — "Green Mare" (Indie). Good \$6,000. Last week, "Outsider" (U) (5th wk-9 days), \$3,100.

Vogue (FWC) (810; 90-\$1.50) — "Moon Pilot" (B.V.). Smash \$13,500. Last week, "Breakfast at Tiffany's" (Par) (4th wk), "Bachelor Flat" (20th) (2d wk), \$5,200.

Fine Arts (FWC) 631; \$2-\$2.40 — "View From Bridge" (Cont). Sturdy \$7,000 or over. Last week, "Summer and Smoke" (Par) (11th wk), \$3,600.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106; 90-\$1.50) — "Three Stooges Meet Hercules" (Col) and "Underwater City" (Col). Hefty \$13,000. Last week, Hillstreet, "Phantom Planet" (4 Crown), "Assignment Outer Space" (4C), \$6,500. Hawaii, "George Raft Story" (AA), "20 Plus Two" (AA) (2d wk), \$3,100.

Orpheum, Fix, Wilshire, Baldwin (Metropolitan - Prin - SW) (2,213; 756; 2,344; 1,800; 90-\$1.50) — "Sergeants 3" (WB) (11th wk). (Continued on page 13)

Sub-Zero Hurts Mpls.; 'Majority' Boff \$7,500, 'Planet' Whopping 12G

Minneapolis, Feb. 13.

"Majority of One" is easily standing among trio of newcomers spicing the local scene, rated excellent at 430-seat World. Sub-zero temperatures and snow will hurt again this stanza. "Journey to Seventh Planet," however, shapes socko at State, aided by kid trade. Top longruns are "Flower Drum Song," hefty in eighth at the Mann, and "One, Two, Three," lofty at the Park, also in eighth. Two hardticket pix impend, opening latter part of this week. They are "West Side Story" and "El Cid," former pushing "Song" out of the Mann.

Estimates for This Week
Avalon (Frank) (800; \$1) — "Not Tonight, Henry" (Indie) (7th wk). Good \$1,700. Last week, \$2,000.

Century (Cinerama, Inc.) (1,100; \$1.75-\$2.65) — "Search for Paradise" (Cinerama) (reissue) (5th wk). Remarkable \$10,500. Last week, \$10,000.

Gopher (Berger) (1,000; \$1-\$1.25) — "The Innocents" (20th) (2d wk). Virile \$6,000. Last week, \$7,800.

Lyric (Par) (1,000; \$1-\$1.25) — "Sail Crooked Ship" (Col) (4th wk). Potent \$6,500. Last week, \$6,000.

Mann (Mann) (1,000; \$1.25-\$2.50) — "Flower Drum Song" (UI) (8th wk). They've gone for this one in a large way here. Departs after this week only because it must make way for "West Side Story" (UA) hardticket. Plenty hefty at \$7,000, or near. Last week, same.

Orpheum (Mann) (2,800; \$1-\$1.75) — "Mysterious Island" (Col) (2d wk). Fair \$4,000 in 3 days. Last week, \$9,000.

Park (Field) (1,000; \$1.50) — (Continued on page 13)

Key City Grosses

Estimated Total Gross

This Week \$2,661,200

(Based on 23 cities and 281 theatres, chiefly first runs, including N.Y.)

Last Year \$2,795,300

(Based on 22 cities and 245 theatres).

'Sgts.' Mighty 45G, Philly; 'Ship' 11G

Philadelphia, Feb. 13.

"Sergeants 3" at the Fox is way out in front on current stanza, being capacity ever since opening last Friday. Patrons are trooping to the Fox despite rain, snow and 8-degree above temperature. "Madison Avenue" is not making it, being just okay in first at the Viking. "Amorous Sex" shapes torrid at Studio.

"West Side Story" shapes socko in 14th round at the Midtown. "Flower Drum Song" still is in chips in eighth session at Stanley.

Estimates for This Week

Arcadia (S&S) (623; 95-\$1.80) — "Summer and Smoke" (Par) (7th wk), So-so \$5,000. Last week, \$6,500.

Boyd (SW) (1,536; \$2-\$2.75) — "King of Kings" (M-G) (16th wk). Steady \$7,100. Last week, \$7,500.

Fox (Milgram) (2,400; 95-\$1.80) — "Sergeants 3" (UA). Giant \$45,000. Last week, "Pocketful of Miracles" (UA) (7th wk) \$8,500.

Goldman (Goldman) (1,000; \$2-\$2.75) — "El Cid" (AA) (8th wk). Firm \$11,000. Last week, \$12,000.

Midtown (Goldman) (1,200; \$2-\$2.75) — "West Side Story" (UA) (14th wk). Showy \$15,000. Last week, \$16,000.

Randolph (Goldman) (2,200; 95-\$1.80) — "One, Two, Three" (UA) (8th wk). Trim \$6,500. Last week, \$8,500.

Stanley (SW) (2,500; 95-\$1.80) — "Flower Drum Song" (U) (8th wk). Neat \$9,000. Last week, \$10,000.

Stanton (SW) (1,483; 95-\$1.80) — "Sail a Crooked Ship" (Col) (2d wk). So-ko \$11,000. Last week, \$14,000.

Studio (Goldberg) (383; 95-\$1.80) — "Amorous Sex" (Indie). Hot \$7,000. Last week, reissues.

Trans-Lux (T-L) (500; 95-\$1.80) — "View From Bridge" (Cont) (2d wk). Fat \$5,600. Last week, \$8,100.

Viking (Sley) (1,000; 95-\$1.80) — "Madison Avenue" (20th). Oke \$8,000. Last week, "Bachelor Flat" (20th wk) (2d wk), \$7,500.

World (R&B-Pathé) (499; 95-\$1.80) — "French Mistress" (Indie). Fairish \$2,900. Last week, "Rocco and Brothers" (Astor) (2d wk) \$2,800.

'Planet' NSG \$5,500, Prov.; 'One, Two' 7½G, 3

Providence, Feb. 13.

"One, Two, Three" in third round at the State, leads the firstruns in a generally slow week. Elmwood's "King and I" in second looks good. Majestic's "Journey to Seventh Planet" shapes fair. "Tender Is Night" looks okay in second at Albee.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Tender Is Night" (20th) (2d wk). Oke \$4,500 expected after \$7,000 in first.

Elmwood (Snyder) (724; 75-\$1.25) — "King and I" (20th) (reissue) (2d wk). Good \$6,500. Opening week, \$8,000.

Majestic (SW) (2,200; 65-90) — "Journey to Seventh Planet" (AI). Fair \$5,500 or over. Last week, "Hustler" (20th) and "Can-Can" (20th) (reissue), \$6,000.

State (Loew) (3,200; 75-\$1.25) — "One, Two" (UA) (3d wk). Still good at \$7,500 after \$10,000 in second.

Strand (National Realty) (2,200; 65-90) — "Beau Brummel" (M-G) and "Until They Sail" (20th) (reissues). Meek \$3,000. Last week, "Loss of Innocence" (Col), \$3,500.

'Sergeants' Topper In Cleve., Smash \$25,000

Cleveland, Feb. 12.

Some new fare makes the bix picture look brighter here currently. "Sergeants 3" shapes stand-out with a powerful showing opening week at the State, for biggest figure at this house in present winter. "Majority of One" is rated average at the Allen on initial round. "West Side Story," being launched today, has high hopes after preem sponsored by Variety Club as a benefit for the Ohio Boys Town.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1-\$1.50) — "Majority of One" (WB). Average \$10,500. Last week, "Journey to Seventh Planet" (AI), \$10,000.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Les Liaisons Dangereuses" (Astor) (2d wk). Excellent \$7,500. Last week, \$13,500.

Continental Art (Art Theatre Guild) (900; \$1-\$1.25) — "The Mark" (Cont) (reissue). Okay \$2,100. Last week, "Night Affair" (Indie), \$1,700.

Heights Art (Art Theatre Guild) (925; \$1-\$1.50) — "Five-Day Lover" (Indie). Light \$1,800. Last week, "Summer to Remember" (Indie), \$2,300.

Hippodrome (Eastern Hipp) (3,700; \$1-\$1.50) — "George Raft Story" (AA). Ordinary \$8,500. Last week, "Flower Drum Song" (U) (6th wk), \$6,000.

Ohio (Loew) (2,700; \$1.50-\$2.75) — "West Side Story" (UA). Opened Tuesday (13th) last week. "King of Kings" (MG) (13th wk), oke \$6,000.

Palace (F. & A.) (3,739; \$1-\$1.50) — "Two Women" (Embassy) (reissue). (Continued on page 13)

Snow Bops Balto B.O.; 'Colossus' Mildish 8G, 'One, Two' Fine 7G, 2d

Baltimore, Feb. 13.

Weekend snow and cold spell took its toll at the boxoffice and exhibs are waiting for a break in the weather. "Colossus of Rhodes" is only fair in opener at the Hipp. "Rocco and His Brothers" looks good in first at the Five West.

"One, Two, Three" is fast in second round at the Stanton. "King of Kings" is holding nicely in eighth week at the Town.

"Murder, She Said" is pleasing in third session at the Little. "Bachelor Flat" shapes sad in second at the New. "Wild for Kicks" is rated good in third at the Rex.

Estimates for This Week

Avalon (Hyatt) (860; \$1.50) — "The Bridge" (AA). Good \$4,000. Last week, "Never Take Candy from Stranger" (Indie), \$5,000.

Aurora (Rappaport) (367; 90-\$1.50) — "Two Women" (Embassy) (reissue) (3d wk). Nice \$2,000. Last week, same.

Charles (Fruchtman) (500; 90-\$1.80) — "Innocents" (20th) (3d wk). Oke \$4,000. Last week, \$4,500.

Cinema (Schwaber) (460; 90-\$1.50) — "Purple Noon" (Times) (8th wk). Okay \$1,200. Last week, \$1,500.

Five West (Schwaber) (435; 90-\$1.50) — "Rocco and Brothers" (Astor). Good \$5,000. Last week, "Cold Wind in August" (Indie) (7th wk), \$1,500.

Hippodrome (Rappaport) (2,200; 90-\$1.50) — "Colossus of Rhodes" (M-G). Fair \$8,000. Last week, "Sail Crooked Ship" (Col) (2d wk), \$4,500.

Little (Rappaport) (300; 90-\$1.50) — "Murder, She Said" (M-G) (3d wk). Nice \$2,500. Last week, \$2,800.

Mayfair (Fruchtman) (700; 90-\$1.50) — "Tell-Tale Heart" (Indie). Good \$7,000. Last week, "Singer, Not Song" (WB), \$3,000.

New (Fruchtman) (1,600; 90-\$1.50) — "Bachelor Flat" (20th) (2d wk). Dull \$3,500. Last week, \$5,000.

Playhouse (Schwaber) (355; 90-\$1.50) — "Double Bunk" (Show) (4th wk). Down to \$1,200. Last week, \$2,000.

Rex (Freeman) (500; \$1.50) — "Wild for Kicks" (Times) (3d wk). Good \$1,800. Last week, \$2,700.

Stanton (Fruchtman) (2,800; 90-\$1.50) — "One, Two, Three" (UA) (2d wk). Hop \$7,000. Last week, \$13,000.

Town (Rappaport) (1,125; \$1.50-\$2.50) — "King of Kings" (M-G) (8th wk). Nice \$5,500. Last week, \$8,000.

D.C. Sloppy But Not Biz; 'Sergeants' Wham \$22,000, 'Horsemen' Big 26G

Washington, Feb. 13.

A sloppy track this session is throwing most locations off pace but two entries shape as standout mudders. Overcoming slush and snow over the weekend which hit bix elsewhere is "Four Horsemen of Apocalypse" which is riding on a Perle Mesta American preem for big take opening week at Capitol.

Broadway Grosses

Estimated Total Gross

This Week \$676,300

(Based on 30 theatres)

Last Year \$683,400

(Based on 28 theatres)

'Sgts.' Wow 26G, Hub; 'View' Big 15G

Boston, Feb. 13.

Deep freeze temps returned to hop biz on last Saturday night, but openers managed to come through with sizeable takes. "Sergeants 3" looks wow at Orpheum. "View From Bridge" is smash at Kenmore. "George Raft Story" is rated good at Paramount. "Desert Patrol" looks okay at Pilgrim.

Second weekers are fancy with "Majority of One" bright at Capri. "Immoral Mr. Teas" hit a record at State in first and is sitting pretty in second round. "El Cid" jumped up with school parties in eighth at Astor. "West Side Story" continues wham at Gary in 15th round. "Flower Drum Song" is neat at Memorial in eighth. "One, Two, Three" is holding stout at the Beacon Hill, also in eighth.

Estimates for This Week

Astor (B&Q) (1,170; \$1.80-\$2.70) — "El Cid" (AA) (8th wk). Big \$19,500, upped via school parties. Last week, \$16,500.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65) — "South Seas Adventure" (Cinerama) (reissue) (5th wk). Nice \$9,000. Last week, ditto.

Beacon Hill (Sack) (900; \$1-\$1.50) — "One, Two" (UA) (8th wk). Fat \$14,000. Last week, same.

Capri (Sack) (900; \$1-\$1.50) — "Majority of One" (WB) (2d wk). Bright \$16,000 or close. Last week, \$19,000.

Exeter (Indie) (1,376; 90-\$1.49) — "La Belle Americaine" (Cont) (8th wk). Smash \$9,000. Last week, \$10,000.

Fenway (Indie) (1,300; \$1.50) — "Mark" (Cont) (4th wk). Okay \$5,500. Last week, \$7,000.

Gary (Sack) (1,277; \$1.50-\$3) — "West Side Story" (UA) (15th wk). Wham \$19,000. Last week, same.

Kenmore (Indie) (700; \$1.50) — "View From Bridge" (Cont). Great \$15,000. Last week, "Carry On Constable" (Gov) (7th wk), \$4,000.

Metropolitan (NET) (4,357; 90-\$1.25) — "Tender Is Night" (20th) (3d wk). Slow \$8,000. Last week, \$10,000.

Memorial (RKO) (3,000; 90-\$1.49) — "Flower Drum Song" (U) (8th wk-final). Neat \$8,500. Last week, \$11,000. "Lover Come Back" (U) opens Friday (16).

Paramount (NET) (2,357; 70-\$1.25) — "George Raft Story" (AA) and "Unfaithfuls" (AA). Nifty \$15,000 or close.

Orpheum (Loew) (2,900; 90-\$1.49) — "Sergeants 3" (UA). Wow \$26,000. Last week, "Happy Thieves" (UA) and "Sainted Sinners" (UA), \$11,000.

Pilgrim (ATC) (1,909; 75-\$1.25) — "Desert Patrol" (U) and "Wings of Chance" (UI). Okay \$7,800. Last week, "Spartacus" (U) (rerun), \$8,000.

Saxon (Sack) (1,100; \$1.50-\$3) — "King of Kings" (M-G) (16th wk). Oke \$7,000. Last week, \$10,000.

State (Trans-Lux) (730; 75-\$1.25) — "Immoral Mr. Teas" (Indie) and "Girl Trap" (Indie) (2d wk). Peppy \$5,500. Last week, \$11,319. House record and way above estimate.

'Innocents' Hotsy 7G, Port.; 'Majority' 6½G

Portland, Ore., Feb. 13.

City is loaded with holdovers, and this is starting to show up in overall gross total currently. "Innocents" looms snappy in first at Orpheum while "Majority of One" shapes virtually as fast on opener at Fox. "Flower Drum Song" still is rated hefty in eighth session at Broadway. "King of Kings" continues sturdy in eighth round at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50) — "Flower Drum Song" (U) (8th wk). Hefty \$4,500. Last week, \$7,100.

Fine Arts (Foster) (426; \$1-\$1.50) — (Continued on page 13)

Rated livelier is "Sergeants 3" looming to land a wow take at Keith's. "Majority of One" looks solid at two houses. "Temptation" is rated hot at the vest-pocket Plaza. Other deluxers report mostly sub-par takes.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; \$1,000; \$1-\$1.49) — "Majority of One" (WB). Oke \$11,000 or near. Last week, "Madison Ave" (20th), \$7,000.

Apex (K-B) (940; \$1-\$1.40) — "Devil's Eye" (Janus) (2d wk). Hotsy \$5,000 after \$5,800 opener.

Capitol (Loew) (3,420; \$1-\$1.49) — "Four Horsemen" (M-G). Smash \$26,000 or better on American preem week. Last week, "Sail Crooked Ship" (Col) (2d wk), \$8,400.

DuPont (Mann-K-B) (400; \$1-\$1.65) — "One, Two, Three" (UA) (8th wk). Big \$6,500, same as last.

Keith's (RKO) (1,839; \$1-\$1.49) — "Sergeants 3" (UA). Wow \$22,000. Last week, "Misfits" (UA) and "Magnificent Seven" (UA) (reissues), \$6,500.

MacArthur (K-B) (900; \$1.25) — "No Love for Johnnie" (Embassy) (3d wk). Oke \$4,000. Last week, \$4,600.

Ontario (K-B) (1,249; \$1-\$1.49) — "View From Bridge" (Cont) (2d wk). Tall \$5,800 after \$6,200 opener.

Palace (Loew) (2,360; \$1-\$1.49) — "Tender Is Night" (20th). Oke \$10,000. Last week, \$15,600.

Playhouse (T-L) (459; \$1.49-\$1.80) — "Liaisons" (Astor). Good \$4,500. Last week, \$5,000.

Plaza (T-L) (278; \$1-\$1.80) — "Temptation" (Indie). Boffola \$8,500. Last week, "Savage Eye" (T-L) (2d wk), \$3,300.

Town (King) (800; 1.23-\$1.45) — "Mark" (Cont). So-so \$5,000. Last week, "Roman Spring" (WB) (7th wk), \$3,000.

Trans-Lux (T-L) (600; \$1.49-\$1.80) — "Innocents" (20th) (7th wk). So-so \$4,500. Last week, \$4,900.

Uptown (SW) (1,300; 1.49-\$2) — "West Side Story" (UA) (13th wk). Big \$13,500. Last week, \$13,000.

Warner (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (15th wk). Mild \$3,500. Last week, \$5,000.

'Sergeants' Giant 18G, Det.; 'Smoke' Tall 15G; 'Night' 14G, 'Song' 16G

Detroit, Feb. 13.

Strong new product is proving a big help to downtown houses this week and grosses look generally hefty. "Sergeants 3" shapes wow at the Palms. "Summer and Smoke" looks lofty at Grand Circus. "Light in Piazza" is okay at Adams. "Tender Is Night" is sharp at Mercury.

Meanwhile, "Flower Drum Song" continues terrific in seventh session at the Michigan. "Roman Spring of Mrs. Stone" slips in third at Madison. "Innocents" is mild in fourth round at the United Artists. "El Cid" stays good in eighth week at the Music Hall.

Estimates for This Week

Fox (Woodmont Corp) (5,041; \$1.25-\$1.49) — "Prisoner of Iron Mask" (AI) and "Alakazam" (AI). Good \$14,000. Last week, "Swingin' in Along" (20th) and "Madison Avenue" (20th), \$8,500.

Michigan (United Detroit) (4,036; \$1.49-\$1.80) — "Flower Drum Song" (U) (7th wk). Terrific \$16,000 or close. Last week, \$18,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "Sergeants 3" (UA) and "Secret of Deep Harbor" (UA). Wow \$18,000. Last week, "Too Late Blues" (Par) and "Siege of Syracuse" (Par), \$13,000.

Madison (UD) (1,408; \$1.25-\$1.49) — "Roman Spring" (WB) (3d wk-5 days). So-so \$7,000. Last week, \$9,000.

Grand Circus (U) (1,400; \$1.25-\$1.

Holiday Helps Chi; 'Sergeants' Wow \$57,000, 'Ship' Sharp 16G, 'Light' Hep 18G, 'Majority' 14G, 'Song' 20G, 8th

Chicago, Feb. 13.

School holiday on Monday and slightly improved weather has deluge trade on the uptempo this round. Freeman of "Sergeants 3" shapes a wham \$57,000 at State-Lake. First stanza of Roosevelt tandem of "Sail A Crooked Ship" and "Underwater City" is pulling a sharp \$16,000.

"Weekend With Lulu" is bowing to a nifty \$7,000 at Esquire. Monroe pair of "Queen of Pirates" and "The Trunk" should notch a so-so take.

Last week's batch of newcomers are generally holding up well in their second time around. "Tender Is Night" is nailing a sturdy second sesh at the Oriental. "Light In Piazza" is fast in its Woods second while "Majority of One" is slowing some after a good opening stanza at the United Artists. "Murder She Said" is bright in Carnegie second, and same lap of "Man In Moon" looks frisky at the Cinema.

Fourth frame of "Cinerama Holiday" is off at the Palace. "The Mark" continues stout in Surf seventh. Eighth round of "Flower Drum Song" is holding strongly at the Chicago.

On hardticket, "El Cid" remains potent in eighth Cinescape week while "King of Kings" is oke in its 17th term at the Todd.

Estimates for This Week

Carnegie (Telem-tv) (495; \$1.25-\$1.80)—"Murder She Said" (M-G) (2d wk). Fast \$6,400. Last week, \$6,200.

Chicago (B&K) (3,900; 90-\$1.80)—"Flower Drum Song" (U) (8th wk). Excellent \$20,000. Last week, \$21,000.

Cinescape (Todd) (1,038; \$1.75-\$3.50)—"El Cid" (AA) (8th wk). Steady \$14,000. Last week, \$15,000.

Cinema (Stern) (500; \$1.50)—"Man In Moon" (T-L) (2d wk). Fair \$2,500. Last week, \$3,700. Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Weekend With" (Continued on page 13)

Pitt Brisk; 'Story' Wham \$20,000, 'Majority' Big 18G, 'One, Two' 12G, 3d

Pittsburgh, Feb. 13.

The rosy picture at the boxoffice with the Pitt firstruns continues to glow this round with two powerful new entries. Rating boffo are "West Side Story" which will go over \$20,000 in first week of hardticket run at Nixon and "Majority of One" which is causing almost the same wicket excitement at the Stanley.

Other newcomer, "George Raft Story" is helping the general picture but only rates okay. "King of Kings" finished strong in its 16th week at the Warner-Sunday (11). "Judgment at Nuremberg" opens there tomorrow (Wed.). Still exciting is "Mark" in fourth at Squirrel Hill. "One, Two, Three" looks excellent in third at Penn.

Estimates for This Week

Gateway (Associated) (1,900; \$1-\$1.50)—"George Raft Story" (AA). Okay \$6,500. Last week, \$6,000. "Tender Is Night" (20th) (2d wk), \$6,000.

Nixon (Rubin) (1,760; \$1.50-\$2.75)—"West Side Story" (UA). Wham \$20,000 or more.

Penn (UTAC) (3,300; \$1-\$1.50)—"One, Two, Three" (UA) (3d wk). Big \$12,000. Last week, \$15,000. "Shadyside (MOTC) (750; \$1.25)—"Secrets of Women" (Janus) (2d wk). Good \$2,000. Last week, \$3,200.

Squirrel Hill (SW) (834; \$1.25)—"Mark" (Cont) (4th wk). Hotsy \$3,800. Last week, \$4,200.

Stanley (SW) (3,700; \$1-\$1.50)—"Majority of One" (WB). Boff \$18,000 or near. Last week, "Ivanhoe" (M-G) and "Knights of Round Table" (reissues) (6 days), \$8,500.

Warner (SW) (1,516; \$1-\$1.50)—"Judgment at Nuremberg" (UA). Opens tomorrow (Wed.) on hardticket. "King of Kings" (M-G) closed 16-week run Sunday (10), getting \$5,000 in last five days.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Night' OK \$8,000, Omaha; 'Kings' 6G

Omaha, Feb. 13.

Biz is good at downtown first-runs this stanza despite torrid competition from City Aud, where the Home Show and numerous stage productions are playing. Released "Ivanhoe" is sock at Dundee in first. "Tender Is Night" is just okay at Orpheum, also on opener. "King of Kings" is hotsy in second go-round at State.

Estimates for This Week

Admiral, Chief, Skyview (Blank; 1,239; 1,000; 1,200; 75-\$1)—"Friendly Persuasion" (AA) and "At Gunpoint" (AA) (reissues). Fair \$8,000. Last week, "Journey to Seventh Planet" (AI) and "Capture That Capsule" (AI), \$15,000 in nine days.

Cooper (Cooper) (687; \$1.55-\$2.20)—"Seven Wonders of World" (Cinerama) (12th wk). Sock \$7,500. Last week, same.

Dundee (Cooper) (500; \$1)—"Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Solid \$3,500 looks. Last week, "Invasion Quartet" (M-G), \$2,400.

Omaha (Tristates) (2,066; \$1-\$1.25)—"Bernadette of Lourdes" (Indie). Fair \$3,500. Last week, "Singer Not Song" (WB) and "Loss of Innocence" (Col), \$5,000.

Orpheum (Tristates) (2,877; \$1-\$1.25)—"Tender Is Night" (20th). Only okay \$8,000. Last week, "Mysterious Island" (Col), \$7,500. State (Cooper) (743; \$1.25-\$1.55)—"King of Kings" (M-G) (2d wk). Looks hotsy \$6,000 after \$7,200 bow.

'Majority' Okay \$9,000, Seattle; 'Night' Fair 8G

Seattle, Feb. 13.

Three new entrants here this session but only one is getting any place. "Majority of One" looks okay in first at Music Hall but "Tender Is Night" is rather moderate at the Fifth Avenue on opener. "Shame of Sabine Women" is only fair in first at Coliseum. "King of Kings" is okay in eighth round at Blue Mouse. "Flower Drum Song" still is good on moveover at Music Box where in eighth round downtown.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.50-\$3.50)—"King of Kings" (M-G) (8th wk). Okay \$5,500. Last week, \$5,800.

Coliseum (Fox-Evergreen) (1,870; \$1-\$1.50)—"Shame of Sabine Women" (Indie) and "Hot Money Girl" (Indie). Fair \$6,500 or near. Last week, "Journey to Seventh Planet" (AI) and "Wild Ride" (AI), \$8,200.

Fifth Avenue (Fox-Evergreen) (2,500; \$1-\$1.50)—"Tender Is Night" (20th) and "Woman Hunt" (20th). Modest \$8,000 or less. Last week, "Sail Crooked Ship" (Col) and "Sydney Street" (Indie) (2d wk), \$5,200.

Music Box (Hamrick) (938; \$1-\$1.50)—"Flower Drum Song" (U) (m.o.). Good \$4,000 for eighth week downtown. Last week, "One, Two, Three" (UA) (3d wk), \$4,100.

Music Hall (Hamrick) (2,200; \$1-\$1.50)—"Majority of One" (WB). Okay \$9,000 or close. Last week, "Flower Drum Song" (7th wk)-\$5 days, \$5,100.

Paramount (Fox-Evergreen) (3,000; \$1-\$1.50)—"Innocents" (20th) and "Broken Land" (20th) (2d wk). Moderate \$5,500. Last week, \$7,700.

'Twist' Snappy \$11,000, Indpls.; 'Singer' Sad 4G

Indianapolis, Feb. 13.

"Twist Around Clock" is making the only stir at first run houses here this week, rated big at Circle, and will hold. "Big Is Dull for "Singer, Not the Song" only other new film on week's card at Keith's. "One, Two, Three" is okay at Loew's in second.

Estimates for This Week

Circle (Cockrill-Dolle) (2,000; \$1-\$1.25)—"Twist Around Clock" (Col) and "Everything's Ducky" (Col). Great \$11,000. Last week, "Second Time Around" (20th) (3d wk), \$5,000.

Indiana (C-D) (1,000; \$1.25-\$2.50)—"South Seas Adventure" (Cinerama) (8th wk). Hot \$6,000. Last week, \$6,200.

Keith's (C-D) (1,300; \$1-\$1.25)—"Singer Not Song" (WB). Dull \$4,000. Last week, "Tender Is Night" (20th), \$5,000.

Loew's (Loew) (2,427; \$1-\$1.25)—"One, Two, Three" (UA) (2d wk). Okay \$4,500. Last week, \$6,500.

Lyric (C-D) (850; \$1.25-\$2.50)—"King of Kings" (M-G) (8th wk). Good \$5,000. Last week, \$5,500.

'Women' Big 12G, St. Loo; 'Kings' 9G

St. Louis, Feb. 13.

Two newcomers here this round, one shaping big and the other very sad. "Two Women," the big one, is in first week at Ambassador. "Happy Thieves" is very slow in first at Loew's Mid-City. "One, Two, Three" is rated great in third at State while "King of Kings" looks nice in eighth at Esquire. "Bachelor Flat" is on mild side in third at Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-\$1.25)—"Two Women" (Indie). Big \$12,000. Last week, "Roman Spring" (WB) (2d wk), \$11,500.

Apollo Art (Grace) (700; 90-\$1.25)—"Devil's Eye" (Indie) (3d wk). Okay \$1,400. Last week, \$1,500.

Esquire (Schuchart-Levin) (1,800; \$1.25-\$2.75)—"King of Kings" (M-G) (8th wk). Nice \$9,000. Last week, \$10,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Bachelor Flat" (20th) (3d wk). Mild \$10,000. Last week, \$14,000.

Loew's Mid-City (Loew) (1,180; 80-90)—"Happy Thieves" (UA). Sad \$3,000. Last week, "Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues) (2d wk), \$6,000.

State (Loew) (3,600; 80-90)—"One, Two, Three" (UA) (3d wk). Great \$8,000 or better. Last week, \$12,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Innocents" (20th) (3th wk). Good \$2,000. Last week, \$3,000.

St. Louis (Arthur) (3,800; 75-90)—"Place In Sun" (Par) and "Niagra" (20th) (reissues). Mild \$7,000. Last week, "Psycho" (Par) and "Anatomy of Murder" (Col) (reissues), \$9,900.

Shady Oak (Arthur) (780; 90-\$1.25)—"Call Me Genius" (Cont) (5th wk). Hep \$1,800. Last week, \$2,500.

'Night' Okay \$8,000, Cmcy; 'Song' Big 9G, 'One, Two' Sturdy 8G, Both 3d

Cincinnati, Feb. 13.

First-run biz here remains firm this round. "Flower Drum Song" shapes big, bidding for third week as town topper, with "One, Two, Three" close by. "El Cid" holds strong in eighth roadshow frame. "Tender Is Night" bids okay as a newbie at the Palace. "Ivanhoe" and "Knights of Round Table," oldie combo, shapes for a good session at the Grand. "Judgment at Nuremberg" opens Feb. 14 at the Capitol, following "King of Kings" which ran 12 weeks.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"One, Two, Three" (UA) (3d wk). Solid \$9,000. Last week, \$9,500.

Capitol (SW-Cinerama) (1,400; \$1.25-\$2.75)—"King of Kings" (M-G) (12th wk-11 days). Slow \$5,500 finale of disappointing hardticket stay after \$3,500 for 11th regular week. "Judgment at Nuremberg" (UA) opens Feb. 14 at \$1.50-2d scale.

Esquire Art (Cin-T-Col) (500; \$1.25)—"Five-Day Lover" (Indie).

New Pix Boost B'way; 'Lover' Sock \$175,000, 'Sgts.' Wow 95G, 'Piazza' Potent 40G, 'Victim' Brisk \$35,000

Four new pictures in the last seven days are perking Broadway film biz despite snow, rain and coldest weather of the season Sunday (11). Rain and snow Friday were a real handicap but the severe cold late Saturday and Sunday did not hurt many first-runs. The Lincoln's Birthday holiday (Feb. 12) was a plus factor, especially for hardticket pix.

Landing the greatest coin is "Lover Come Back" with stage-show at the Music Hall. Initial week ending today (Wed.) looks to soar to boffo \$175,000. Pic perked up as soon as rave reviews were out. The Hall even had a line late Saturday night although patrons realized they only would see the pic.

"Sergeants 3" hit wow \$64,000 or near in first four days at the Capitol, with a possible \$95,000 in sight for the week. "Light In Piazza" did a big \$40,000 in first stanza daydating the Victoria and Trans-Lux 85th Street.

"The Victim" landed a socko \$35,000 in initial round ended last Sunday (11), daydating the Forum and Murray Hill. "View From Bridge" held with smash \$16,000 in third session at the Sutton and is heading for great \$24,000 or near in same week at the DeMille. "One, Two, Three" still looks big at \$34,500 in current (8th) round, daydating the Astor and Fine Arts. "Tender Is Night" is down to lean \$20,000 in fourth round, daydating the Paramount and 72d St. Playhouse. "Satan Never Sleeps" replaces in both theatres on Feb. 21.

"Judgment at Nuremberg" hit a capacity \$40,000 in eighth session at Palace, aided by an extra matinee Feb. 12. "West Side Story," with a lift from two mats on Lincoln's Birthday, is heading for a huge \$54,000 in this (17th) round at the Rivoli.

"King of Kings" with a boost from the added matinee, looks lusty \$23,000 in 18th week at the State. "El Cid" looks to hit a socko \$29,000 in ninth week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2)—"One, Two, Three" (UA) (8th wk). This stanza winding today (Wed.) is heading for big \$22,500 or near after \$23,000 for seventh week. Holds. Daydating with Fine Arts.

Capitol (Loew) (4,820; \$1-\$2.50)—"Sergeants 3" (UA). Looks like wow \$64,000 for initial four days ended yesterday (Tues.), with possible \$95,000 on week. Stays in ahead, "Roman Spring" (WB) (6th wk-9 days), \$13,000. "Sergeants" started along much the same lines as "Oceans Eleven" (WB), another Frank Sinatra starrer, getting same sort of coin in first three days.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Sail Crooked Ship" (Col) (2d wk). This week winding up.

tomorrow (Thurs.) is heading for light \$12,000 after \$20,000 on opener. "Walk on Wild Side" (Col) opens around Feb. 21.

DeMille (Reader) (1,463; 90-\$2.75)—"View From Bridge" (Cont) (3d wk). Current round finishing tomorrow (Thurs.) is heading for great \$24,000 or close after \$28,500 in second week. Stays, of course. Also playing at Sutton.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"La Dolce Vita" (Astor) (10th wk). Ninth session completed yesterday (Tues.) was smash \$16,000 or near after \$16,500 for eighth week. Daydating with Beekman.

Palace (RKO) (1,642; \$1.50-\$3.50)—"Judgment at Nuremberg" (UA) 9th wk. Eighth frame ended last night (Tues.) was capacity \$40,000 or near after \$37,600 for seventh. The eighth week had the advantage of an extra matinee on Feb. 12.

Forum (Moss) (813; 90-\$1.80)—"Victim" (Indie) (2d wk). Initial sock \$18,000. Daydating with Murray Hill.

Paramount (AB-PT) (3,665; \$1-\$2)—"Tender Is Night" (20th) (4th wk). This week finishing tomorrow (Thurs.) looks like lean \$20,000 after \$25,000 for third week. Continues. "Satan Never Sleeps" (20th) opens Feb. 21, daydating with 72d St. Playhouse.

Radio City Music Hall (Rockefeller) (6,200; 90-\$2.75)—"Lover Come Back" (U) and new stage-show. Initial session ending today (Wed.) looks to hit boffo \$175,000 or near. Holding, natch! In ahead, "Majority of One" (WB) and stage-show (4th wk), \$18,000. Hall had long lines both Saturday and Sunday, despite severe cold, as well as on Lincoln's Birthday (Mon.).

Rivoli (UAT) (1,545; \$1.50-\$3.50)—"West Side Story" (UA) (17th wk). This round finishing today (Wed.) is heading for huge \$54,000, being helped to this figure by two (Continued on page 13)

'Sergeants' Boffo 17G, Toronto; 'Night' Fancy 24G, 'Errand' Fast 42G

Toronto, Feb. 13.

Despite cold weekend, newcomers are racking up wow returns, with "Sergeants 3" the standout. "Tender Is Night" in three houses shapes solid. "Errand Boy" in nine-house combo is rand big. Of holdovers, "Devil at 4 O'Clock" is fine in second stanza while "Flower Drum Song" in eighth stanza shapes fine.

Estimates for This Week

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarborough, State (FP-Taylor) (1,342; 1,059; 995; 1,082; 1,138; 752; 1,197; 682; 698; 65-61)—"Errand Boy" (Par). Big \$42,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; \$1-\$1.50)—"Tender Is Night" (20th). Solid \$24,000. Last week, "Auntie Mame" (WB) and "No Time for Sergeants" (WB) (reissues), \$16,000.

Eglinton (FP) (919; \$1.50-\$2.50)—"Holiday in Spain" (Indie) (8th wk). Tall \$8,000. Last week, ditto.

Hollywood (FP) (1,086; \$1-\$1.50)—"Breakfast at Tiffany's" (Par) (9th wk). Sturdy \$6,000. Last week, \$10,000.

Hyland (Rank) (1,357; \$1-\$1.50)—"Whistle Down Wind" (20th) (7th wk). Steady \$5,000. Last week, \$5,500.

Imperial (FP) (3,206; \$1-\$1.50)—"Devil at 4 O'Clock" (Col) (2d wk). Lusty \$14,000. Last week, \$18,000.

Loew's (Loew) (1,641; \$1-\$1.50)—"Sergeants 3" (UA). Sock \$17,000. Last week, "Pocketful of Miracles" (UA) (6th wk), \$9,000 in 8 days.

Tivoli (FP) (935; \$1.50-\$2.50)—"El Cid" (AA) (8th wk). Hefty \$10,000. Last week, same.

Towne (Taylor) (693; 90-\$1.25)—"Mr. Topaze" (20th) (2d wk). Fair \$3,500. Last week, \$4,500.

University (FP) (1,382; \$1-\$1.50)—"Roman Spring" (WB) (4th wk). Swell \$7,000 in 4 days. Last week, \$13,500.

Uptown (Loew) (2,543; \$1-\$1.75)—"Flower Drum Song" (U) (8th wk). Fine \$7,500. Last week, \$9,000.

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TO BE CREATIVE NOT ENOUGH

Toughest of All: Satirical Melodrama

Satirical melodrama may be the most difficult type of film of all to pull off successfully, according to George Axelrod, who has done the screenplay of "The Manchurian Candidate" and is co-producing the Essex-United Artists release with director John Frankenheimer. Film is based on Richard Condon's free-swinging novel that is both serious and facetious, tragic and funny.

Getting all these qualities into the screenplay has not been easy, Axelrod-the-writer admitted in New York Saturday (10). Citing the case of John Huston's "Beat The Devil," which the film buffs loved and the public more or less abandoned, Axelrod said the problem in satirical melodrama was not to lead the audience to expect something they are not going to get. The audience expected "Beat The Devil" to be a sort of "Maltese Falcon" or "To Have and Have Not." When it got around to being a spoof, patrons resented the fact that they had been fooled.

The writer says he was on the receiving end of some of the same kind of resentment from audiences at his last legit show, "Goodbye, Charlie." Though it was a comedy, says Axelrod, it had some serious comments to make about a number of things, including homosexuality. "There were times in the course of a performance when you could actually feel the audience getting mad." They didn't want the shift in mood.

"Charlie" also got medium to lukewarm reviews from the critics and ran a total of 109 performances on Broadway in the 1959-60 season.

Director Aldrich Asks Rome Court To Seize Prints of 'Titanus' 'Sodom'

Rome, Feb. 13.

Director Robert Aldrich has asked Rome Civil Court to seize the existing work prints of his Titanus Films production of "Last Days of Sodom and Gomorrah." Move is designed to determine current condition of two prints, one in color, the other in black-and-white, in order to block possible "manipulations and alterations" by producer. Goffredo Lombardo of the pic as prepared to date by Aldrich. Under Italian law (Law 44), a film's director, writer and composer are considered the sole authors of the item, rather than the producer, and, as such, responsible for the final print. Seizure notice as well as "ascertainment" of current footage still leaves open the possibility of out-of-court settlement of the hassle.

Action, however, also implies further court complaint on Aldrich's part concerning Titanus' "illegal" termination of his run-off-pic contract, effected recently by cable (but not common knowledge until now), by Lombardo, ostensibly on the basis that the director refused to go through with cuts suggested by company. Piring notice came in the midst of editing phase on the \$6,000,000 film, which stars Stewart Granger, Pier Anelli, Stanley Baker, Anouk Alimee and others.

Understood that Aldrich, who is repped here by one of Italy's top lawyers, Ercole Graziadei, would undertake similar legal action in France, and the U. S. Pathe of France, in addition to Rank and Embassy Pictures (USA), were co-producers with Titanus on "Sodom." However, Embassy subsequently relinquished its share of the pic, retaining only a 10% hold vs. a share of profits, and a possibility of participating in its exploitation phases.

Embassy spokesman here expressed surprise at the published news, adding that he "preferred that any statements come from the producer of 'Sodom and Gomorrah,' Goffredo Lombardo." Latter, queried here today, declined to comment on the fracas, adding that any such comment at this time would be "inopportune." Aldrich likewise deferred comment "at this time."

JACOBS SUES ACTOR

Los Angeles, Feb. 13. Eddie Albert has been sued in Superior Court for \$10,584 by Arthur P. Jacobs Co., public relations firm, as amount assertedly owed on an agreement under which it's claimed actor was to pay 5% of gross earnings between June 6, 1961 and June 5, 1962, total not to exceed \$10,400.

Complaint, which also asked 7% interest, stated it was believed Albert received gross earnings of \$150,000 between June 6, 1961 and date of filing suit (30). Between latter date and June 5, 1962, he will gross another \$58,000, according to action.

MUST QUALIFY AS EXECUTIVE

Director John Frankenheimer, who is also functioning as coproducer (with George Axelrod) on his current project, "The Manchurian Candidate," reported in New York Saturday (10) that United Artists has just okayed the money for him to work up (with Richard Yates) the first draft of a screenplay based on "Lie Down in Darkness," the highly acclaimed William Styron novel published in 1951.

If all goes well, the film will go on a 1963 shooting schedule. Frankenheimer emphasized that he would be working with Yates in his role as producer-director, with Yates doing the writing and Styron available as consultant or adviser.

Like his coproducer Axelrod (see separate story), who has swung from writing to producing as well, Frankenheimer is making what he feels to be the inevitable transition required by today's film industry, in which the "creative talents" must also be able to function in the business end of production. "The Manchurian Candidate" was the joint baby of Axelrod and Frankenheimer, who picked up rights to the Richard Condon novel and subsequently interested Frank Sinatra's Essex Productions and United Artists in the project.

Frankenheimer, who heretofore has functioned strictly as a director in tv and films ("Young Savages," and the still to be released "Birdman of Alcatraz" and "All Fall Down"), now feels that a director, to maintain his authority in a world without major studios, must learn how to set up the financing of production, how to function as his own production manager (so as to know what his production manager is really doing), and how to distribute and merchandise the completed film.

Considering all this, in addition to the great amount of technical knowledge required for post photography work on any pic, Frankenheimer comments that "the easiest part of making a film is shooting it."

Before he gets to "Lie Down in Darkness," the director may do another film for Metro producer John Houseman, for whom he did "All Fall Down" and with whom he has an unusually good working relationship. That is, Houseman is a producer who knows how to help and guide a director without impinging on the authority and making various decisions which must be made by the director. In the absence of guys like Houseman, however, Frankenheimer will not be adverse to being his own producer, which he probably will be on another tentative property being discussed with "Candidate" costar Laurence Harvey.

"Darkness," a poignant and harrowing study of the disintegration of a well-to-do Virginia family, should be budgeted at no more than \$1,000,000, Frankenheimer thinks, with the whole thing shot on locations in Virginia and New York. It's a difficult subject, and he wants to do it "at the right price" so it won't be dependent on overwhelming success to pay off.

Asked whether he thinks a prominent subsidiary character in "Candidate," a U.S. senator who makes statements which sound a good deal like some made by the late Senator McCarthy, will cause controversy for the current film, Frankenheimer answered that he hopes that film will ruffle a few people. He pointed out, however, that the senator in the film is not meant to be McCarthy and, in fact, if he were going to do a film about McCarthy, he certainly would not choose the form of a melodrama, which is how he describes "Candidate."

Frankenheimer, and the "Candidate" troupe including Axelrod, Sinatra, Harvey and Janet Leigh, returned to Hollywood Sunday (11) for five more weeks of shooting.

Trade Sees Condemnation Avoided Hence Metro Finalizes For 'Lolita'

'Lolita' Gags Begin

Gag around Manhattan town is that the just-completed filmization of "Lolita" (Metro) will be shown to the public on a somewhat restricted basis. Young girls will be admitted to theatres only if accompanied by middle-aged men.

Protestants

Continued from page 5
some rough comments to make about the industry's Production Code:

"We are convinced that the Producers' Code is so industry-controlled and so frequently violated by many (though not all) producers with impunity, and, further, that the Code Administrators whose salaries are paid by the major producers occupy an almost impossible position for significant influence on what producers wish to do, that it is practically pointless for the west coast BFC office to do more than render the most obvious technical assistance on treatment asked..."

"It seems important in our relationship to producers, while not bypassing the Code Administration, not to let it be the middleman or buffer between the west coast office and the producers."

Remaining an oft-discussed industry question, however, is just how much the Natural Council can accomplish without becoming a "pressure group" or without listing some fairly "rigid boundaries" by which pix might be judged. It's suggested by some that while it's very encouraging that the Protestants want to take a positive approach, it would be very difficult for such an organization, comprised of 34 widely differing Christian communions (ranging from the Seventh Day Baptist General Conference to the Protestant Episcopal Church and the Syrian Orthodox Church) to be able to agree on specific taboos even if there was a desire in that direction.

Listed in the annual report, given last week by the Broadcasting & Film Commission, as one of the major accomplishments of the Council in the film area was the fact that in 1961 for the first time the organization recommended a specific film for all-out boxoffice support. This was the Lutheran Film Associates picture, "Question 7." The report adds that the commission hopes that "other films equally worthy of NCC encouragement can be found."

Report also states progress is being made in the development of two screenplays for general theatrical distribution: "The Valley of The Shadow," written by a German pastor, Bishop Hans Lilje, and "To The Golden Shore," the story of Andoniram Judson, the first Baptist missionary to Burma. The first is being prepared by an outfit called Imperator Productions, of which the BFC's West Coast office head, George Heimrich, is exec veepee. "Two major studios" are said to be interested (see separate story).

Hawaii's New Ozoner

Honolulu, Feb. 13.

State of Hawaii's largest drive-in theatre, with a capacity of 1,040 autos, has been opened by Consolidated Amusement Co. It's circuit's 19th outlet. Is day-and-dating with the downtown Hawaii and midtown Varsity houses.

Kam Hi-Way Drive-In, serves Harbor-Hickam-Alaea-Pearl City areas, has a "stacking" area outside that can accommodate an overflow and prevent traffic congestion.

Opener was Universal's "Lover Come Back."

"Lolita," lensed by Seven Arts Production from the Vladimir Nabokov novel about a middle-aged man's romance with a 14-year-old girl, has been acquired for worldwide release by Metro. Deal apparently goes hand in hand with the fact that the picture, which is controversial in theme, has just been okayed by the film industry's Production Code. And while the Catholic Legion of Decency has yet to post its rating, intimation around Times Square is that the picture will escape the "C" (condemned) classification and probably rate a "B." MGM and Seven Arts, in their advertising, are to specify that the production is not recommended for persons under 18 years of age.

Interestingly, Seven Arts, which is headed by Eliot Hyman and Ray Stark, refrained from any publicity during the entire course of the production. Intent was to avoid any possible uproar ante the subject matter in the Nabokov story and then let the completed film speak for itself. The only handout was a photograph of Sue Lyon, tyro actress who plays the title part. Also starred are James Mason, Shelley Winters and Peter Sellers.

It's rare for MGM to take on releasing rights to a feature following its completion. Code and Legion approvals apparently were conditions. Metro, offering a strong guarantee, outbid several other distributors. Metro's prez, Joe Vogel, however, said he'd not be interested unless "coded" and "sealed."

"Lolita" was produced for Seven Arts by James B. Harris and directed by Stanley Kubrick. Nabokov did the adaptation of his own book.

Unusual safeguards against reporters seeing "Lolita" have been successful. Only opinions heard about the treatment of the story come from partisan sources. Question in the trade has been: Has the story been washed away? Original novel concerned a man's courtship of a woman while really having his eye on her young teen daughter. Mother catches wise but dies of a heart attack and the middle-aged lech then moves in.

A film company executive, following a screening of "Lolita," remarked that the film adaptation of the novel (which he had not read) could not be much less raw than the original. This obtains, at least, to the extent that there's still the full-calendar-sized man having an affair with a 14-year-old girl.

Source said, too, that he doubted if presentation of such a theme would have "gotten by" a couple of years ago. The Seven Arts production has been approved by the Production Code, and the Legion of Decency expectedly will spare it the "C" ax. Perhaps a separation classification will come from the Legion, and this would mean, in effect, caution for the uninformed and immature.

Two major factors have come into play, according to the film official. As for point one, he said, there's the consideration of "good taste." And as for the second, he believes that the Code, the Legion, et al., are now willing to accept subject matter (again if handled in "good taste") of the type which would have brought an immediate tabu just a relatively short time ago.

An 'Astrostar' Is She

Dallas, Feb. 13.

As a stunt, Yvette Mimieux, Metro screen player, received a plaque from the Dallas Variety Tent as the "Astrostar of 1962."

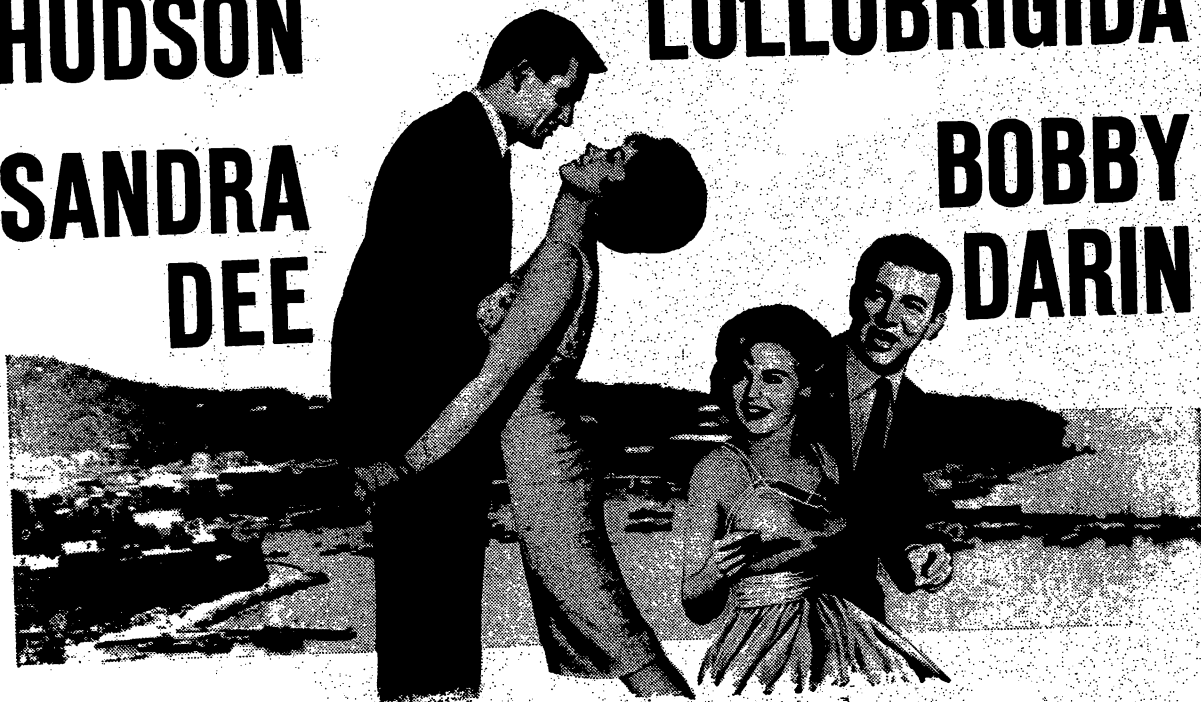
This signals her performances in two—not one—forthcoming films, "Light in the Piazza" (M-G) and "Four Horsemen of the Apocalypse" (M-G).

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Picture Grosses

'SGTS.' WHOPPING 24G, DENVER; 'EL CID' 12G

Denver, Feb. 13: Some new-product is helping at firstruns here this stanza. Top showing is being made by "Sergeants 3," rated wham at Paramount. "El Cid," also new, which shapes great at Denham, with \$2.50 top. "Sail Crooked Ship" looks fair on opener at the Denver. "Too Late Blues" is sad at Orpheum.

Estimates for This Week
Aladdin (Fox) (900; \$1.25-\$1.45) — "Flower Drum Song" (U) (M.D.). Okay \$3,800 for eighth week downtown. Last week, \$6,000.

Capri Art (Art Theatre Guild) (238; \$1.25) — "Not Tonight, Henry" (Indie) (13th wk.). Nice \$1,600. Last week, \$1,600.

Centre (Fox) (1,270; \$1.25-\$1.45) — "Tender Is Night" (20th) (2d wk.). Fair \$7,500. Last week, \$11,500.

Cooper (Cooper) (814; \$1.65-\$2.50) — "Seven Wonders of World" (Cinerama) (17th wk.). Big \$15,500. Last week, \$16,000.

Denham (Indie) (800; \$1.25-\$2.50) — "El Cid" (AA). Strong \$12,000. Last week, "King of Kings" (M-G) (13th wk-4 days), \$4,500.

Denver (Fox) (2,432; \$1.25) — "Sail Crooked Ship" (Col) and "Woman Hunt" (Indie). Fair \$10,000.

Esquire (Fox) (600; \$1.25) — "Weekend With Lulu" (Indie) (2d wk.). Okay \$1,600. Last week, \$2,800.

Orpheum (RKO) (2,690; \$1.25-\$1.45) — "Too Late Blues" (Par) and "Seize of Syracuse" (Par). Bad \$4,000. Last week, "Roman Spring" (WB) and "Atlas" (Indie), \$4,000.

Paramount (Wolfberg) (2,100; 90-\$1.25) — "Sergeants 3" (UA). Wow \$24,000. Last week, "One, Two, Three" (UA) (2d wk.), \$10,000.

Towne (Indie) (600; \$1.25-\$1.45) — "Bachelor Flat" (20th). Smart \$6,000. Last week, "Second Time Around" (20th) (7th wk-4 days), \$1,000.

PORTLAND, ORE.

(Continued from page 8)

— "Cold Wind in August" (Indie) and "St. Trinian" (Indie) (3d wk.). Nice \$3,000. Last week, \$3,100.

Fox (Evergreen) (1,600; \$1-\$1.49) — "Majority of One" (WB). Fast \$6,500. Last week, "Sail Crooked Ship" (Col) and "Loss of Innocence" (Col) (2d wk.), \$5,300.

Guild (Rosenberg) (400; \$1-\$1.50) — "Roman Spring" (WB) (7th wk.). Slow \$1,500. Last week, \$1,900.

Hollywood (Evergreen) (1,180; \$1.49-\$2) — "This Is Cinerama" (Cinerama) (12th wk.). Rugged \$8,000. Last week, \$8,700.

Music Box (Hamrick) (640; \$1.50-\$3) — "King of Kings" (M-G) (8th wk.). Sturdy \$4,000. Last week, same.

Orpheum (Evergreen) (1,536; \$1.49) — "Innocents" (20th) and "Sniper's Ridge" (20th). Snappy \$2,000. Last week, "One, Two, Three" (UA) and "Dead to World" (UA) (2d wk.), \$7,100.

Paramount (Port-Par) (3,006; \$1-\$1.50) — "Question 7" (Indie). Drab \$4,000. Last week, "Flight Lost Balloon" (Indie) and "Day Sky Exploded" (Indie), \$3,800.

21st Ave. (Foster) (650; \$1-\$1.50) — "Fanny" (WB) (m.o.) and "Gigi" (M-G) (reissue). Okay \$2,500. Last week, "La Dolce Vita" (Astor) (m.o.) (13th wk.), \$2,000 on pop-scale.

CLEVELAND

(Continued from page 8)

sue). Picked up for fill-in week, on strength of import's excellent four-week run at nabe Westwood Art. Okay \$7,800. Last week, "Tender Is Night" (20th) (2d wk.), \$7,000 in six days.

State (Loew) (3,700; \$1-\$1.50) — "Sergeants 3" (UA). Powerhouse \$25,000. Last week, "One, Two, Three" (UA), \$9,000.

Stillman (Loew) (2,700; \$1.50) — "One, Two, Three" (UA) (m.o.). Lean \$5,000. Last week, "Murder She Says" (M-G), \$4,500.

Westwood Art (Art Theatre Guild) (855; \$1.25-\$1.50) — "Summer to Remember" (Indie) and "Ballad of Soldier" (Indie) (m.o.). Modest \$2,000. Last week, "Two Women" (Embassy) (reissue), \$2,800.

MINNEAPOLIS

(Continued from page 8)

"One, Two, Three" (UA) (8th wk.). Lofly \$5,200. Last week, \$4,300 for six nights, one having been lost for invitation preview of impending "Light in Piazza" (M-G).

State (Par) (2,200; \$1-\$1.25) — "Journey to Seventh Planet" (AI). Pulling family trade. Wow \$12,000. Last week, "Tender Is Night" (20th) (2d wk.), \$7,000.

Suburban World (Mann) (800; \$1.25) — "Mary Had a Little" (UA). Modest \$2,500. Last week, "Sound Castle" (Indie), \$2,000.

Uptown (Field) (1,000; \$1.25) — "Murder, She Said" (M-G) (2d wk.). Fine \$3,500. Last week, \$4,000.

World (Mann) (400; \$1.25-\$1.50) — "Majority of One" (WB). Excellent \$7,500. Last week, "Summer and Smoke" (Par) (3d wk.), \$4,000.

'Sergeants' Great 28G, Frisco; 'Raft' Good 13G

San Francisco, Feb. 13:

First-run trade is strong here currently, with "Sergeants 3" rated terrific at Warfield in opener. Reissued "Pinocchio" is fine at Fox. "George Raft Story" looks fairly good at Golden Gate. "Light in Piazza" still is wham in second round at Stagedoor. "West Side Story" still is smash in ninth round at the United Artists.

Estimates for This Week
Golden Gate (RKO) (2,859; \$1.25-\$1.50) — "George Raft Story" (AA) and "Tormanted" (AA). Good \$13,000 in 9 days. Last week, "Flower Drum Song" (U) (7th wk.), \$8,000.

Fox (FWC) (4,651; \$1.25-\$1.50) — "Pinocchio" (BV) (reissue) and "The Clown and Kid" (BV). Solid \$18,000. Last week, "Bachelor Flat" (20th) and "Madison Avenue" (20th), \$10,000 for 9 days.

Warfield (Loew) (2,656; \$1.25-\$1.50) — "Sergeants 3" (UA). Wham \$28,000 or over. Last week, "Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues) (2d wk.), \$7,000.

Paramount (T-L) (2,646; \$1.25-\$1.50) — "Innocents" (20th) and "Woman Hunt" (20th) (3d wk.). Good \$8,500. Last week, \$10,000.

St. Francis (Par) (1,400; \$1-\$1.75) — "Tender Is Night" (20th) (3d wk.). Okay \$7,000. Last week, \$8,000.

United Artists (No. Coast) (1,151; \$1.50-\$3) — "West Side Story" (UA) (8th wk.). Smash \$18,000. Last week, \$18,000.

Vogue (S.F. Theatres) (364; \$1.50) — "Animas Trujang" (Indie) (8th wk.). Good \$2,000 after \$2,400 last week.

Stagedoor (A-R) (440; \$1.50) — "Light in Piazza" (M-G) (2d wk.). Wham \$9,000. Last week, \$10,000.

Larkin (A-R) (400; \$1.25-\$1.49) — "5 Day Lover" (Indie) (4th wk.). Big \$2,000 in 4 days. Last week, \$3,300.

Clay (A-R) (400; \$1.25-\$1.49) — "Summer to Remember" (Indie) (3d wk.). Heading for \$1,200 after \$1,500 last week.

Presidio (Art Theatre Guild) (774; \$1.25) — "Devil's Eye" (Janus) (5th wk.) and "Ladykillers" (Indie) (reissue). Okay \$2,200. Last week, "Devil's Eye" (Janus) 4th wk. and "Magician" (Indie), \$2,500.

Coronet (United California) (1,250; \$1.80-\$2.75) — "King of Kings" (M-G) (15th wk.). Okay \$6,500. Last week, \$7,000.

Alexandria (United California) (1,610; \$1.49-\$3) — "El Cid" (AA) (8th wk.). Okay \$10,000 after \$11,000 last week.

Metro (United California) (1,000; \$1.50-\$1.80) — "Two Women" (Indie) (7th wk.). Good \$3,200 after \$3,500 last week.

Esquire (No. Coast) (846; \$1.25-\$1.50) — "One, Two, Three" (UA) (7th wk.) and "Breakfast at Tiffany's" (Par) (3d wk.). Dandy \$7,000. Last week, \$7,500.

DETROIT

(Continued from page 8)

(Par). Great \$15,000. Last week, "Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues), \$7,500.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Light in Piazza" (M-G). Okay \$10,000. Last week, "Colossus of Rhodes" (M-G) (3d wk-5 days), \$5,500.

United Artists (UA) (1,667; \$1.25-\$1.80) — "Innocents" (20th) (4th wk.). Mild \$5,500. Last week, \$5,400.

Music Hall (Cinerama, Inc.) (1,208; \$1.20-\$3) — "El Cid" (AA) (8th wk.). Sturdy \$14,000. Last week, \$16,500.

Mercury (UM) (1,465; \$1-\$1.50) — "Tender Is Night" (20th). Sharp \$14,000 or near. Last week, \$13,500.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2) — "Les Liaisons Dangereuses" (Astor) (5th wk.). Good \$6,000. Last week, \$7,000.

BROADWAY

(Continued from page 9)

extra-matinee on Feb. 12. The 16th week was near-capacity \$45,500. Stays indef.

State (Loew) (1,900; \$1.50-\$3.50) — "King of Kings" (M-G) (18th wk.). This stanza ending today (Wed.) looks like lusty \$23,000 after \$21,000 for 17th week. "Four Horsemen of Apocalypse" (M-G) is set to open here March 8. The 18th week was helped by an extra matinee Feb. 12.

Victoria (City Inv.) (1,003; 50-\$2) — "Light in Piazza" (M-G) (2d wk.). Initial round completed yesterday (Tues.) was big \$23,000 or near. Daydaring with Trans-Lux 85th Street.

Warner (SW) (1,813; \$1.50-\$3.50) — "El Cid" (AA) (9th wk.). This round finishing today (Wed.) is heading for socko \$29,000 or close after \$28,000 in eighth week. Continues.

First-Run Arties
Baronet (Reader) (430; \$1.25-\$2) — "Murder She Said" (M-G) (6th wk.). Fifth session completed Friday (9) was smash \$12,000 after \$13,500 in fourth week.

Fine Arts (Davis) (468; 90-\$1.80) — "One, Two" (UA) (8th wk.). This week ending today (Wed.) looks like solid \$12,000 after \$13,000 for seventh. Stays.

Beckman (Rugoff Th.) (590; \$1.20-\$1.75) — "La Dolce Vita" (Astor) (10th wk.). Ninth frame completed yesterday (Tues.) was fancy \$7,000 after \$8,800 for eighth week.

Carnegie Hall Cinema (F&A) (300; \$1.25-\$1.80) — "Odd Obsession" (Harrison) (8th wk.). Seventh round ended Monday (12) was fair \$4,000 after \$4,100 in sixth week. New pic due here early in March.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$1.80) — "The Mark" (Cont) (m.o.) (9th wk.). Eighth round finished yesterday (Tues.) was big \$5,500 after \$6,100 last week.

Normandie (T-L) (562; \$1.25-\$1.80) — "Les Liaisons Dangereuses" (Astor). Opened yesterday (Tues.) in ahead, "La Notte Brava" (Indie) (3d wk-6 days), slow \$2,300 after \$6,000 for second.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2) — "No Love For Johnnie" (Indie) (10th-final wk.). Ninth stanza ended Monday (13) was bright \$6,500 after \$7,000 for eighth week. "The Night" (Lope) opens Feb. 19.

Guild (Guild) (450; \$1-\$1.75) — "Tomorrow Is My Turn" (Show) (2d wk.). Current round winding today (Wed.) looks like big \$14,500 after \$15,000 for opener.

Murray Hill (Rugoff Th.) (565; 95-\$1.80) — "Victim" (Indie) (2d wk.). First frame concluded Sunday (11) was great \$17,000.

Paris (Pathe Cinema) (568; 90-\$1.80) — "La Belle Americaine" (Cont) (9th wk.). The eighth stanza finished Saturday (10) was buff \$9,000 after \$11,000 for seventh week.

Piazza (Lopez) (525; \$1.50-\$2) — "Tender Is Night" (20th) (4th wk.). This session ending tomorrow (Thurs.) looks to hit okay \$6,000 after \$9,000 for third.

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2) — "Loss of Innocence" (Col) (13th wk.). The 12th round ended Monday (12) was good \$4,500 after \$4,600 in 11th week.

Sutton (Rugoff Th.) (561; 95-\$1.80) — "View From Bridge" (Cont) (4th wk.). Third week completed Sunday (11) was smash \$16,000 after \$20,000 in second session.

72d St. Playhouse (Baker) (440; \$1.50-\$2) — "Sail Crooked Ship" (Col) (2d wk.). This round ending tomorrow (Thurs.) is heading for mild \$4,200 after \$6,000 opener. Daydaring with Criterion.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "The Outsider" (U) (2d wk.). Initial session ended yesterday (Tues.) was good \$7,800. In ahead, "Pocketful Miracles" (UA) (7th wk-4 days), \$5,500.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Light in Piazza" (M-G) (2d wk.). First round completed yesterday (Tues.) was socko \$17,000, one of big opening weeks here. Daydaring with Victoria.

World (Perfecto) (390; 90-\$1.50) — "Wild for Kicks" (Times) (17th wk.). This week winding tomorrow (Thurs.) looks to hold with great \$8,500 against \$8,000 for 16th week. Stays.

'SHIP' PASSABLE 7G, L'VILLE; 'GAMBLE' 6G

Louisville, Feb. 13:

First-run spots are holding currently to a healthy pace. Weather is moderate and product is improved. "Sail A Crooked Ship" at the United Artists is okay while "Big Gamble" looks lively at the Kentucky. "Madison Avenue" is only fair at the Mary Anderson. "One, Two, Three" at the Ohio looks sock in second.

Estimates for This Week
Brown (Fourth Avenue) (900; \$1.25-\$2.50) — "King of Kings" (M-G) (3d wk.). Good \$7,000 after second week's \$8,000.

Kentucky (Switow) (900; 75-\$1) — "Big Gamble" (20th). Lively \$6,000 or near. Last week, "Flower Drum Song" (U) (6th wk.), \$4,500.

Mary Anderson (People's) (1,100; 75-\$1.25) — "Madison Avenue" (20th). Fair \$5,000. Last week, "Innocents" (20th), \$6,500.

Ohio (Settos) (900; \$1.25) — "One, Two, Three" (UA) (2d wk.). Sock \$8,000 after first week's \$9,000.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50) — "South Seas Adventure" (Cinerama) (4th wk.). Nice \$8,000 after third week's \$10,000.

United Artists (Fourth Avenue) (3,000; 75-\$1.25) — "Sail A Crooked Ship" (Col). Okay \$7,000. Last week, "Bachelor Flat" (20th), \$8,000.

LOS ANGELES

(Continued from page 8)

geants 3" (UA). Great \$55,000. Last week, Orpheum, "Battleground" (Bor), "Go For Broke" (Indie) (reissues), \$4,300. Pix with Los Angeles, Baldwin, "Devil at 4 O'Clock" (Col) (2d wk.), "Who Was That Lady" (Col) (reissue) (Pix), "Loss of Innocence" (Indie) (Los Angeles) (2d wk.), "Bachelor Flat" (20th) (Baldwin) (m.o.), \$15,400. Wiltern with State, Hollywood, Loyola, "Splendor in Grass" (WB) (1st general release), "Rosemary" (FAV) (reissue) (Wiltern, Hollywood, Loyola), "Nude in White Car" (Indie) (reissue) (State), \$27,400.

Warren's (Metropolitan) (1,757; 90-\$1.50) — "King and I" (20th) and "Carousel" (20th) (reissues). Oke \$4,500. Last week, "Two Women" (Indie) (2d wk.), "By Love Possessed" (UA) (reissue), \$4,800.

Great (State) (750; 90-\$1.50) — "Children's Hour" (UA) (m.o.) (B) \$4,500. Last week, "Fanny" (WB) (reissue) (2d wk.), \$2,500.

Fox Wilshire (FWC) (1,990; \$2) — "Tender Is Night" (20th) (2d wk.). Tall \$12,000. Last week, \$11,900.

State, Hollywood, Loyola (UATC-FWC) (2,404; 85¢; 1.29; 90-\$1.50) — "Splendor in Grass" (WB) (2d wk.) and "Nude in White Car" (Indie) (reissue) (State) (2d wk.). "George Raft Story" (AA) (Hollywood, Loyola) (m.o.). Busy \$15,500.

Los Angeles (Metropolitan-State) (2,017; 90-\$1.50) — "Devil at 4 O'Clock" (Col) (3d wk.) and "Two Rode Together" (Col) (reissue). Fair \$3,500.

Iris (FWC) (825; 90-\$1.50) — "Never on Sunday" (UA) (reissue) (3d wk.). Brisk \$6,000. Last week, \$4,600.

Village (FWC) (1,550; \$1.49-\$2.40) — "Majority of One" (WB) (7th wk.). Nice \$10,500. Last week, \$9,800.

Warner Hollywood (SW) (2,170; \$1.25-\$2.40) — "Flower Drum Song" (U) (8th wk.). Lush \$16,000. Last week, \$17,500.

Warner Beverly (SW) (1,316; 90-\$2) — "Lover Come Back" (U) (8th wk.). Stout \$8,500. Last week, \$10,000.

Hollywood Paramount (State) (1,468; 90-\$2) — "One, Two, Three" (UA) (9th wk.). Good \$8,500. Last week, \$10,000.

El Rey (FWC) (861; 90-\$1.50) — "Innocents" (20th) (9th wk.). Breezy \$3,500. Last week, \$3,600.

Carthay (FWC) (1,138; \$1.80-\$3.50) — "El Cid" (AA) (8th wk.). Strong \$17,000. Last week, \$13,600.

Fantags (RKO) (1,512; \$1.65-\$3.50) — "Judgment at Nuremberg" (UA) (9th wk.). Bright \$20,000. Last week, \$23,100.

Chinese (FWC) (1,408; \$1.25-\$3.50) — "West Side Story" (UA) (9th wk.). Torrid \$28,000. Last week, \$27,700.

Egyptian (UATC) (1,392; \$1.25-\$3.50) — "King of Kings" (M-G) (31st wk.). Dandy \$9,000. Last week, \$9,300.

Musie Hall (Ros) (720; \$2.40-\$2.75) — "La Dolce Vita" (Astor) (31st wk.). Okay \$4,000. Last week, \$4,800.

'Tender' Modest \$8,500, K.C.; 'Raft' 8G, 'One, Two' 7G

Kansas City, Feb. 13:

Biz is rocky this session, with three important newcomers helping. "Majority of One" at Roxy is big, and will stay awhile. "Tender Is Night" is modest at Uptown and Granada.

"George Raft Story" looks fairly good at Paramount. Holdover of "Flower Drum Song" at the Brookside, "The Truth" at Kimo and "King of Kings" at the Capri all are okay. Weather mostly pleasant and a welcome contrast to bitter cold of recent weeks.

Estimates for This Week
Brookside (Fox Midwest-Nat. Theatres) (800; \$1.50) — "Flower Drum Song" (U) (8th wk.). Okay \$3,500; holds. Last week, \$4,000.

Capri (Durwood) (1,260; 90-\$2.50) — "King of Kings" (M-G) (14th wk.). Good \$6,000. Stays. Last week, \$6,500.

Empire (Durwood) (1,200; 90-\$2) — "Cinerama Holiday" (Cinerama) (reissue) (3d wk.). Mild \$6,000; holding. Last week, \$7,000.

Kimo (Dickinson) (504; 90-\$1.25) — "The Truth" (Kings) (8th wk.). Steady \$1,500. Last week, same.

Paramount (Blank-UP) (1,900; \$1-\$1.25) — "George Raft Story" (AA). Fairly good \$8,000 in 8 days. Last week, "Singer Not Song" (WB) and "Stop Me Before I Kill" (Col), \$4,000 in 6 days.

Piazza (FMW-NT) (1,630; \$1-\$1.25) — "One, Two, Three" (UA) (3d wk.). Hearty \$7,000 or over. Last week, \$9,000.

Rockhill (Little Art Theatres) (750; \$1-\$1.25) — "Don Quixote" (M-G). Topping average at \$2,200. Last week, reissues.

Roxy (Durwood) (850; 75-\$1.50) — "Majority of One" (WB). Big \$10,000; holds over. Last week, "Pocketful Miracles" (UA) (6th wk.), \$4,000.

Uptown, Granada (FMW-NT) (2,043; 1,217; \$1-\$1.25) — "Tender Is Night" (20th). Mild \$8,500. Last week, "Shocker" (UA) Uptown only (2d wk.), \$5,000.

Fairway (FMW-NT) (700; \$1) — "Bernadette of Lourdes" (Indie). Light \$1,500. Last week, sub-runs.

CHICAGO

(Continued from page 9)

Lulu" (Col). Bright \$7,000 or near. Last week, "Summer and Smoke" (Par) (8th wk.), \$5,500.

Loop (Tele-M) (606; \$1.25-\$1.80) — "Question 7" (Indie) (8th wk.). Sharking \$7,000. Last week, \$8,500.

Monroe (Jovan) (1,000; 65-90) — "Queen of Pirates" (Indie) and "The Trunk" (Indie). Fair \$4,400. Last week, "Ballad of Soldier" (Indie) and "League of Gentlemen" (Indie), \$4,000.

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THRU
UA

New York Sound Track

Arthur Christiansen, ex-London Express editor, now story consultant to ATV and quondam actor, will "pour" next Monday (19) at the International Motel at Idlewild, N.Y., between planes en route back to London. He returns to Gotham around 5 p.m. from San Francisco, where he will have weekend as longtime friend Alfred Hitchcock's guest, and is booked on the 11 p.m. night flight to England. He has been three weeks in the U.S. at Universal's expense, shilling "The Day the Earth Caught Fire" (Val Guest-British Lion film) for which U paid a \$300,000 advance for the U.S.-Canada distrib-rights. Christiansen is in for 5% of the producer's share of the profits, on top of his fees as story consultant and playing himself as a newspaper editor. Incidentally, he is now wanted for "The Thurber Carnival" London legit company, also as a player.

Mrs. Eric (Barbara) Pleskow is houseguesting in the East 88th St. digs of the Seymour Poes while awaiting their second child. She doesn't want the UA Continental manager over from his Paris base until after the baby is born, which should be shortly; last time Pleskow waited around Gotham for 16 days. Their first daughter is now five. Pleskow reportedly is slated to handle UA's European and Middle East operations out of New York and, for that reason, Norbert Auerbach (ex-Columbia) is being groomed, having recently succeeded Nick Perry, resigned.

Robert Graham Wahn named public relations manager of Browne-Vintners Co. He used to be a publicist with both Warners and Wilcox-Neagle Productions. Dick Clark of tv signed to narrate the "Wonders of Philadelphia" short for producer Harry Foster at Columbia. Dick Van Dyke repeating in the Albert Peterson role in the Fred Kohlmar filmization of "Bye, Bye, Birdie".

Nat Furst, branch manager of Allied Artists in New York, being honored on his 50th year in the motion picture industry with a dinner March 1 at the Delmonico on W. 47th St. Dan Ponticelli of Brandt Theatres heads the arrangements committee.

On any other picture this wouldn't be news: "Cleopatra" has reached the halfway point in its shooting sked; per 20th-Fox special press release. Danish producer Hendrik Sandberg arrived in New York Thursday (8) on the SS France. He conferred here with American International's foreign distrib veeq Samuel Seidelman before going on the coast to talk to AIP prexy Jim Nicholson and exec veeq Sam Arkoff. Ed R. Svigals, Trans-Lux Distributing veeq, off to Europe to look-see new product.

J. C. Furnas, who used to work for Lynn Farnol when Lynn Farnol used to work for Samuel Goldwyn, which is a long time ago, has returned to novel-writing. He did three over 20 years ago, has since been making it on non-fiction exclusively. Furnas' latest is "The Devil's Rainbow," a tale of Mormon Joseph Smith's day, due out from Harper's March 14. For the present seven-day period, Variety Week, the 46 tents which make up the organization are all engaged in a high-powered publicity campaign to spread the word about show business' charity sidelines.

Hamilton B. Allen, theatre editor of the Rochester, N. Y. Times-Union, off on a reporting assignment in Russia. He'll join touring Eastman School of Music Philharmonia Orchestra in Evov, and stay with it two weeks to cover its concerts from a hometown reporter's viewpoint. He also will take a look at the Russian stage and motion picture business while traveling with the music troupe.

Keith Goldsmith, with Allied Artists International for the last seven years, has joined American International Pictures as foreign administrative manager at the AIP New York office.

William Wyler and his wife off to Europe for a short vacation in Switzerland following two weeks of pro action on UA's "Children's Hour" here. UA says they took out \$1,000,000 worth of insurance to cover the underprivileged and handicapped kids attending Saturday's (10) screening of "Sergeants Three" in the Capitol. Margot Forbes has been named assistant to the publicity director of Trans-Lux—that is, to Barbara Wilkens. Richard Widmark in Washington tonight (Wed.) for the D. C. preem of "Judgment at Nuremberg" at the Warner Theatre.

Alex Gordon joins roster of producers with Lucky Luciano yarns, his being "Architect of Crime". Kirk Douglas bought film and stage rights to "One Flew Over the Cuckoo's Nest," novel by Kenneth Kesey.

Montgomery Clift with Sophia Loren in Carlo Ponti's "Antonio" to roll in Sicily in April in association with Joe E. Levine. Anthony Mann will produce "The Spanish Armada" in Spain next year.

Louis de Rochemont registered "Captain John Birch, U.S.A." and "The Late Captain Birch" with MPAA. Jose Ferrer into Sam Spiegel's "Lawrence of Arabia." Rossano Brazzi to costar with Danielle Darrieux in Carlo Ponti's "La Rossa".

Joe Pasternak will do "Image of a Starlet" for Metro after "Jumbo". Clark Krueger will screen his own historical novel, "Saint Patrick's Battalion," as an indie. U bought Leo Rosten's "Captain Newman, M.D." with Robert Arthur to produce. Edmund Grainger prepping "Power Play" for Metro. Ray Stark and David Swift to coproduce "Assault on a Queen" for Columbia Pictures.

George Sherman set Ivan Moffett to script "The Jungle" for 20th-Fox.

Marshall Fine, as prez. of Allied States Assn., in from his Cleveland base to palovar distribution execs on roadshow release policies. Last December's National Allied powwow in Miami Beach fired off a broadside at playoff patterns for upped scale pix, contending they were costing both exhibs and the companies. The indie-made suspenser "Hands of a Stranger" (nee "The Answer") acquired for global release by Allied Artists. Pathe-America lined up seven more keys for early dates of the British "Victim" (indix by Production Code over homo angles), currently on Manhattan day-date. Sammy Cahn and Jimmy Van Heusen inditing the title tune for Metro's "Boys' Night Out," which Frank DeVol is to score. MPAA and TOA collabing again in prepping and distributing Academy Award ceremony promos to the nation's theatres. Joe E. Levine plotting another product sortie of the Continent shortly.

The Independent Film Importers & Distributors of America cleared something in the neighborhood of \$5,000 profit on last month's first annual IFIDA dinner dance at the Astor. The money is a boon to the organization, which has succeeded in stirring up a lot of activity in the antiscensor battle, among other things, despite a not-always bulging purse. The word around United Artists is that they're having difficulty working out the various foreign language subtitles for Billy Wilder's "One, Two, Three." Problem is that the gag lines come so thick and fast that they all obviously can't be reduced to instant reading.

Twentieth's "The Hustler" got another boost last week, when the British Academy nominated it the best picture of 1961 from any source. Irving Schain, sales director of Times Film, has left N. Y. on a 10-day biz trip to the west coast. Grady Johnson appointed production publicity supervisor on Seven Arts' upcoming Pat Boone-Nancy Kwan starrer, "The Main Attraction," starting Feb. 19 in London.

While in town last week with the locationing, "Manchurian Candidate" troupe, Janet Leigh, ardent Latinophile, says that the only thing that might keep her from the Mar Del Plata film fest (March 21-31) is a possible early starting date on Col's "Bye, Bye, Birdie". Billy Wilder and I. A. L. Diamond through New York last week en route from Paris (and scouting locations for "Irma La Douce") to Hollywood.

Herman G. Weinberg reports he has completed the subtitles on Continental Distributing's upcoming French import, "La Vie".

But Not a Theatre

Honolulu, Feb. 13. Hilo Theatre Bldg., idle and empty ever since it was damaged by a tidal wave in 1960, eventually may be converted into an aquarium, oceanarium swimming tank or year-around flower show centre. Hawaii Island parks and recreation committee voted down a proposal that it be utilized as a community auditorium and recommended the alternative possibilities.

Abe Montague Dies

1923 to enter film distribution, organizing Certified Screen Attractions. A year later he merged this with Independent Films, headed by Joseph A. McConville, who was to become a lifetime friend as well as business associate. Shortly after they acquired the New England franchise for Columbia Pictures and, in 1929, when Col established a national sales organization they went to New York as joint division managers covering the New England territory.

Montague was named general sales manager in 1933, 10 years later was elected a v.p. and in March, 1958, was given the exec v.p. chevrons.

The exec was elected president of the Will Rogers Memorial Fund in 1951 and held this post until his death. Only just last November he was cited as Pioneer of the Year by the Motion Picture Pioneers. He was honored as both showman and humanitarian.

Montague had no children; his widow is the sole survivor.

Services are set for 11 a.m. tomorrow (Thurs.) at New York's Temple Emanu-El.

Negro's Prestige Role: Psychiatrist

Continued from page 1

of a couple important "dream sequences" and one flashback. Eschewing the usual blurry montage effect, or ominous there-is-a-flashback-coming type of voice-over technique, he will simply cut from the present into the past or into the dream. "Audiences are always ahead of you when you go through that other nonsense."

While he has functioned as a producer, as well as a playwright on Broadway, "Candidate" (which has Howard W. Koch as exec producer for Sinatra's Essex Productions and United Artists release) marks the first time the writer has participated as a producer of a film. Why is he making the switch?

The writer, who used to be known as an extremely candid interviewee, says only vaguely that having seen what some other producers did to his scripts, he had decided that the best thing to do was to produce his own. Billy Wilder (who directed Axelrod's "Seven Year Itch") once advised him not to make up his mind to do nothing but write and to accept the worst, or to stop complaining and get into the film business full-time.

Concerning his reluctance to "name names" of pix he feels have been ruined by the heavy hands of others, he just says, "Don't make me too insulting to my friends," adding that after every one of his interviews is published, his wife swears it will be his last.

For a guy who started out in the creative end, he seems to be catching on readily to the fiscal bit. "Candidate" is going along not just ON schedule, but AHEAD of schedule. Main reasons being that he has a cast of "pros" and because he did the almost revolutionary thing of

putting the behind-the-camera crew on salary eight weeks before filming started in order that all technical details were ironed out before actual production got underway.

He estimated that these prephotography salaries came to about \$30,000. Considering that every day of actual shooting comes to between \$12,000 and \$15,000, and considering he hopes the film will wind up at least a week and a half ahead of sked, the prephotography investment will be more than worth it.

Axelrod, who has no legit plans for the immediate future, will be carrying on as producer-scripter with his American version of Julien Duvivier's French pic, "Holiday for Henrietta," to be done in production partnership with Richard Quine, who'll direct for Paramount release. William Holden and Audrey Hepburn will star with filming slated to start in July.

He's also gotten to the point where he's acting like a straight producer, having writer Walter Bernstein belt out a script called "How To Murder Your Wife," based on an Axelrod idea. Axelrod admitted to feeling somewhat peculiar in having a writer in HIS employ. However, he is familiar with all the standard euphemisms used in the writer-producer relationship. For example, he says, when you ask a writer how he's doing on a script and he says he has 40 pages, you know he hasn't a word on paper. When he says he has 120 pages, he may have 40, which he'd prefer the producer not look at since "it might interrupt the train of thought."

Move Over, Capone

Continued from page 3

on Luciano's heirs, executors and administrators.

"Furthermore, we have a motion picture script approved in writing by Luciano."

Gosch's Ordeal

Madrid, Feb. 13.

An American film producer was recently caught up in a chain of circumstances that tabbed him as one of the principal suspects in the giant international dope ring that the late Lucky Luciano is said to have captained.

Madrid-based Martin Gosch, in whose arms the exiled gang chieftain passed away, blames it all on a poor phone connection between Madrid and Naples. Gosch, who had been negotiating with Luciano for rights to a film version of his life story, was unable to communicate by phone that he had signed Cameron Mitchell to play the gangland figure. Gosch finally flew to Naples only to have Luciano slump into eternal slumber after they met at the airport.

At this point, he was picked up by such extra-special gendarmes as Henri Manfredi of Washington and Andre Speciale of the Rome dope squad and held, with intermittent questioning, for over 48 hours. Gosch was released after the Italo law enforcers had cleared with the Bureau of Criminal Investigation in Madrid.

Martin Gosch may visit Manhattan soon. Reason: Syndicate interest in his Neapolitan experiences when Luciano "died in his arms" at airport.

Greek Film

Continued from page 3

directed "Roots," a Mexican winner at Cannes some years ago, with Zvi Kolitz, whose credits include the Israeli "Hill 24 Doesn't Answer," as exec producer.

The story is being updated, but, according to Elliott, is essentially the same one as told by Kierkegaard: about a guy who comes to realize that the chase of one's love object is much more pleasurable than actual possession, which leads to disillusion. Elliott didn't explain just how this reveals Kierkegaard's philosophy, but he said he had it written down on a sheet of paper somewhere in his briefcase.

Amusement Stock Quotations

Week Ended Tues. (13)

N. Y. Stock Exchange

1961-62	High	Low	ABC	Vending	101	201 1/2	191 1/2	197 1/2	Net Change for wk.
273 1/2	173 1/2	ABC	Vending	101	201 1/2	191 1/2	197 1/2	- 1 1/2	
617 1/2	413 1/2	Am Br-Par	Th	93	47 1/2	45 1/2	45 1/2	-15 1/2	
273 1/2	173 1/2	Amper		274	19 1/2	18 1/2	18 1/2	- 1/2	
423 1/2	311 1/2	CBS		224	41 1/2	40 1/2	40 1/2	- 1/2	
353 1/2	217 1/2	Col Pix		83	30 1/2	28 1/2	30 1/2	+ 1/2	
471 1/2	32	Decca		458	46 1/2	43 1/2	46 1/2	+2 1/2	
46 1/2	26 1/2	Disney		135	39 1/2	38	39 1/2	+1 1/2	
1193 1/2	97 1/2	Eastman Kdk.		210	107 1/2	106 1/2	106 1/2	+ 1/2	
75 1/2	43 1/2	EMI		856	6 1/2	6	6 1/2	+ 1/2	
17 1/2	12 1/2	Glen Alden		643	14 1/2	13 1/2	14	+ 1/2	
47 1/2	15 1/2	Loew's Thea.		234	47 1/2	45 1/2	45 1/2	-17 1/2	
83 1/2	36 1/2	MCA Inc.		18	77 1/2	74 1/2	76 1/2	+ 1/2	
70 1/2	41 1/2	Metro GM		579	57	53	56	+1 1/2	
41 1/2	25 1/2	NAFI Corp.		157	31 1/2	29 1/2	30 1/2	+ 1/2	
9 1/2	5 1/2	Nat. Thea.		754	8 1/2	7 1/2	7 1/2	- 1/2	
26 1/2	16 1/2	Outlet		1760	23 1/2	23	23	- 1/2	
85 1/2	50 1/2	Paramount		68	56 1/2	53 1/2	56 1/2	+2 1/2	
238 1/2	174 1/2	Polaroid		115	203 1/2	195	202 1/2	+ 1/2	
65 1/2	49 1/2	PCA		451	55 1/2	53 1/2	54 1/2	- 1/2	
183 1/2	103 1/2	Republic		87	11 1/2	11	11 1/2	- 1/2	
22	14 1/2	Rep., pld.		21	16 1/2	16	16	- 1/2	
42 1/2	26 1/2	Stanley War.		73	38 1/2	36 1/2	36 1/2	- 1/2	
34 1/2	27 1/2	Storer		41	32 1/2	31 1/2	31 1/2	- 1/2	
55 1/2	29 1/2	20th-Fox		104	36 1/2	35 1/2	35 1/2	- 1/2	
40 1/2	29 1/2	United Artists		79	34 1/2	33 1/2	34	+ 1/2	
94 1/2	52 1/2	Warner Bros.		60	84 1/2	78	80	- 1/2	
82 1/2	60 1/2	Zentis		359	69 1/2	66 1/2	69 1/2	+2 1/2	

American Stock Exchange

8 1/2	4 1/2	Allied Artists	118	6 1/2	5 1/2	5 1/2	- 1/2
15 1/2	6 1/2	Balmain GAC	13	7 1/2	6 1/2	6 1/2	- 1/2
24 1/2	9 1/2	Cap. Cit. Bdc.	78	21 1/2	20 1/2	20 1/2	- 1/2
22 1/2	4 1/2	Cinerama Inc.	129	17	16 1/2	16 1/2	- 1/2
16 1/2	7 1/2	Desilu Prods.	86	11 1/2	10 1/2	11	- 1/2
9 1/2	4 1/2	Filmways	19	7	6 1/2	6 1/2	- 1/2
25 1/2	8 1/2	MPO Vid.	21	13 1/2	12 1/2	12 1/2	- 1/2
5 1/2	1 1/2	Nat'l Telefilm	11	2 1/2	2 1/2	2 1/2	- 1/2
10 1/2	3 1/2	Reeves Bdcst	32	4 1/2	4 1/2	4 1/2	- 1/2
10 1/2	6	Reeves Bdcst	259	6 1/2	6 1/2	6 1/2	- 1/2
27	20	Screen Gems	27	22 1/2	20 1/2	22 1/2	+ 1/2
42 1/2	11 1/2	Technicolor	248	23 1/2	22 1/2	22 1/2	-1 1/2
31	9 1/2	Teleprompter	25	14 1/2	12 1/2	12 1/2	-2 1/2
6 1/2	2 1/2	Tele Indus.	12	2 1/2	2 1/2	2 1/2	- 1/2
25 1/2	14 1/2	Trans-Lux	46	17	16 1/2	16 1/2	- 1/2

* Week Ending Mon. (12).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

America Corp.		Bid	Ask	
Four Star Television		21 1/2	23 1/2	+2 1/2
Gen Aniline & FA		24 1/2	27 1/2	+3
General Drive-In		14	15 1/2	+1 1/2
Magna Pictures		28 1/2	31 1/2	+3
Metromedia Inc.		15 1/2	16 1/2	+ 1/2
Official Films		2 1/2	2 1/2	+ 1/2
Sterling Television		2 1/2	3	+ 1/2
U. A. Theatres		10 1/2	11 1/2	+1 1/2
Wometco Enterprises		22 1/2	24 1/2	+2 1/2
Wrather Corp.		5 1/2	6 1/2	+1

(Source: National Assn. of Securities Dealers Inc.)

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Dear Lou,

The big expectations we all had for "THE YOUNG ONES" have been realised in full measure, and I am delighted to tell you that the film has broken every record for the ABC Circuit on the first week of its London general release.

This news, following as it does the fact that "THE YOUNG ONES" has been held over for extended runs in no less than 45 pre-release situations throughout the country, indicates that we are likely to establish a new all-time high gross for the United Kingdom.

When it is appreciated that all this has been accomplished despite some of the worst weather for years, the results must be regarded as outstanding in every way.

Congratulations and sincerest regards,

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Paris Fashions

Continued from page 2

and frills—leaving Bohan no alternative but to go into reverse. He switched back to the straight boyish hip-belted numbers that shot him into fame two seasons ago. It was the shock of the week.

Liz Taylor's Cleopatra influenced hairdos, jewelry, embroideries; floating chiffons will become Fords in U.S. as for the twist... not one collection without its own version of La Robe Twist (special twist heels at Dior). Everywhere legs are okayed under unchanged hemlines.

Jean Dessès gave the parade a romantic sendoff when Princess Sophie of Greece—future bride of Juan Carlos of Spain—came to the press show as guest of honor to choose her wedding dress. Hundreds of Parisians lined the sidewalk, fashion reporters and photographers almost came to blows with the French police. Nervous mannequins fluffed their curls, but finally, smiling Queen Frederika and daughter Sophie got down to business and picked numbers for the trousseau.

Nina Ricci's Francois Crayah endorsed the New Look all over again in a super-feminine show. He cinches the waist in 3-inch Sam Brown belts, seams in the bodice, cuts necklines as low as he dares, and slices billowing skirts off at the knee. Women will be pirouetting all over 5th Avenue in ice-skating numbers. Every evening dress has a shawl in case the tiny cross-straps holding the bosom snap—and plenty will! For sunny days, his girls wear Harold Lloyd spectacles, rims painted to match the dress, and little round Harold Lloyd straw hats.

Marc Bohan of Dior ignores waists, flares, Empire styles, mid-ribs—while the rest of the designers were busy copying his old last July creations. In one of the best jokes of Paris, he launched the square look. His square skirt—the most controversial item of the collections—with its four men's-trouser creases looks exactly like a matchbox. Buyers groaned, but it won't stop that matchbox from being shown in all New York shop windows. Bohan's silhouette suggests the St. Tropez hip-slung idea with casual jumpers over low calf belts. Three "twisty" numbers worn with tiny berets on one ear and low boyish pockets are named after Left Bank cafes. Every magazine snapped them. For cocktails, organdy and lace suits with frilly blouses, candy-colored chiffons. The evening picture is staged in the best Dior tradition. There was polite applause—but no curtain calls. Too many pro-Saint-Laurents in the room. Fickle Paris!

Will one of the new boys—Capucci, Venet, Courreges, Yorn—become the next idol that Paris is frantically looking for? Baby-faced Italian Capucci, smothered in "bellissimos" got the wonder-boy treatment for his colors and simplicity of line. All have technique, talent and terrific buildups. No star as yet, but the betting is open.

As for Yves Saint Laurent, the vendetta had been fanned all through the week. It was Dior No. 2 vs. Dior No. 3. His rocket-size reputation (several manufacturers bought his line sight unseen) had now to face the judgment of Paris. The opening had all the dazzle of a classy premiere, with top fashion magazines queuing up one hour ahead of time. Had the House of Dior let the wrong man go? Nerves were keyed high. Model Victoire (who followed Yves into exile) appeared first, wildly applauded by St. Laurent's cheerleaders. In the front row: ballet dancer Zizi Jeanmaire (Yves dressed her smash-hit Alhambra show), Genevieve Fath, the Countess of Paris, Helena Rubinstein, Doris Duke

and Vogue Magazine. Snappy suits, middy blouses, pea jackets, reefer coats, plaids in offbeat colors, cowboy hats and kerchiefs, lowered waists, tunics, new "bra-cu" dresses, winged chiffons—and many theatrical ideas: mad knickers and pantaloons, oversize jewelry, turbans, Hindu coats, veils, ostrich feathers. St. Laurent's talent is unquestionable, but how about that expected revolution? His long-awaited comeback will not change the course of fashion history... at least, not yet. The Battle of the Boys is on!

MG's Loew's Stale

Continued from page 3

the time that Loew located the present 1540 Broadway site, VARIETY was headquartered in the adjoining 1536 Broadway building and, when displaced from its strategic Broadway and 45th St. corner location—including a green neon VARIETY shingle—Loew found the present 154 West 46th St. location for the paper. Present VARIETY Bldg. was the former atelier of Mme. Frances (Mrs. Frances Spingold, widow of the Columbia Pictures Corp. veepee and director), then a leading couturier. Mme. Frances moved up-town to the more fashionable West 57th St. (She has long since retired.)

Further in the Loew-VARIETY personal equation was Sime's understanding with Loew that as when and if Loew's State should need additional dressingrooms VARIETY would move again. This paper's building adjoins the theatre's stage door. No such occasion arose although at one time when Loew felt he would buck Ed Albee's big time policy at the Palace, Sime is said to have had this conversation with his longtime friend: "Marcus, what picture product has the Loew circuit got?" He knew Loew would reply he had all the Paramount and Metro films, among others. This paper, which had long anticipated the demise of vaudeville, per se, with the upsurge of motion pictures as the new mass indoor entertainment, felt that expanded vaudeville bills would never come to pass (Loew's traditionally played five acts versus the bigtime bills' eight acts) and that additional dressingroom and backstage facilities would never be required.

Carle Blanche

Continued from page 3

Without pity," a Kirk Douglas starrer. He felt that while Douglas did a fine job in the film, the part was such that it didn't require a star of that magnitude which added \$1,000,000 to the pic's budget. It's not making out as well as it should at the boxoffice, but without that extra overhead, it might have brought back a better return to the investors, even if it did gross somewhat less at the boxoffice, he averred.

Baum felt that producers are subject to too many pressures to acquire some of the free souls who work on their own with no outside influences on their own judgment. Baum was extremely upbeat on Italian production, which he declared will be even bigger this year than last. He cited the decision by some of the Italian studios to abandon the large commercial spectacle kind of production which went into the exploitation market. He also felt that with the new studios being built outside Rome as well as the general expansion of the industry in that country, Italy was ahead of the French film industry artistically and numerically.

However, there are many areas in which the U.S. excels, he said. Technical help here is the greatest, he felt, and it is possible to produce a superior grade of product here. Baum said that now that Hollywood is producing fewer pictures, its quality will be on the upbeat and will still hold a commanding position in the world markets. But as in anything else, there can be improvements.

While abroad, Baum signed Jennifer Jones and Joan Collins to the GAC roster.

Taped Intermissions

San Antonio, Feb. 13. Bob Wolfe and Jerry Wilder, disk jockey on KBER here, will edit the taped intermission music and commentary for 18 local drive-in theatres. Circuit made a poll of its own before picking 'em.

Epidermis Epics

Continued from page 5

of new programs to build a cushion of friendship," she declared: "People want to love films again, and we're not doing a very good job of raising a new generation of film lovers. Let's shoot out for a young audience with good pictures. Films are better than ever, magnificent, and entertaining in the majority, but we must convince the public that it is true."

She said a survey reveals that there are now over 5,000 ozoners with \$300,000,000 gross. Their customers have better jobs, more income, own more appliances, there's a bigger percentage of home owners among them, and they have more children—they are a 'high class' audience.

In a question and answer period, she was asked from the floor her viewpoint on "some exhibitors who play nudie colony films in the fall and spring for fast bucks." She stated: "They are not showing good judgment. They are nibbling away at the cushion of friendship."

Ed Linder, president of the association, said "The public is aware now of adult pictures and is accepting them." He named "Never On Sunday," "La Dolce Vita," as examples: "This business can't survive on just family pictures."

He pointed out that in Massachusetts, a minimum of bills were filed this year with regard to licensing and censorship, through the combined efforts of the association and its members. Two cases, he said, one in which selectmen and a police chief of a Massachusetts city demanded that an exhibitor play only Class A pictures, and one in which a Massachusetts city sought a license fee on the length of footage ("Ben-Hur" would have cost \$300), both of which could have led to a series of serious censorship problems, were resolved through the association and joint cooperation of exhibitors moving fast on such problems. Carl Goldman, executive secretary, coordinated the all day meeting at which concession problems were also discussed.

Anatomy of Universal ('s) Prosperity

By JACK PITMAN

Universal Pictures made with the watch-out steam in taking the trapezoid into its confidence last week.

With prexy Milton Rackmil and sales viceprey Henry (H) Martin juggling the upbeat remarks, the message, loud and clear, is that the prosperity curve is on the up-and-up. If the two execs didn't exactly state it, the impression is that the hotly pace of '59-'60 is almost certain to be surpassed by this year's billings.

Not the least of the present confidence is the word on "Spartacus," a hitherto out-of-bounds subject at the Park Ave. precincts. To date, per Rackmil, the pic has generated "just under" \$12,000,000 in global rentals and, with general playoff still to come (this spring), it figures to be off the nut and ahead of the game before the year is out (see separate story).

Extending the rah-rah, Martin disclosed that business in the first five weeks of this year—and this reflects intensified sell imposed by the current presidential sales drive as part of the 50th anniversary commemoration—is running about 45% ahead of the like '61 period. That's domestic, but it's "almost as close" on the foreign takes. And it's emphasized that this excludes the "Spartacus" revenue.

Chief momentum presently owes principally to "Flower Drum Song," but the "Come September" contribution continues to be a tidy factor. If some U savants figured "Flower" for a still faster getaway, the fact remains it still got off to a fine start, performed creditably during the recent bad weather sieges and is now cruising along at a sharp clip. Rackmil and Martin are cautious about projecting an ultimate figure, but they have

Closed-Circuit TV For 'Twist Fest'

Continued from page 1

ferent time zones, as detailed below.

This giant show will be the first live "popular" entertainment, differing from TelePrompster's former pattern with closed-circuit championship prizefights. It will be scaled at from \$1.50 to \$3.50. The late-afternoon and nighttime varying schedules, for the three different shows, will permit the Sat. aft. kid trade, and also appeal to their older sisters and brothers in the evening along with other adults.

While Madison Square Garden is not available as a New York origination point, and a spot like the Peppermint Lounge would be too small, the cross-country outlets will be armories, so as to permit the kids to come up onstage, or other dance-floor clearance, to dance to Chubby Checker, Joey Dee and kindred twist exponents.

The flexibility of the program pattern, and the ability to pick up top diskery talent from almost any spot in the country, accounts for the open-end program planning because it is expected that that week, ending April 7, will corral "the top 10 or 20 record bestsellers" for guest-shots, to be piped into the programs from any necessary point.

But the No. 1 star is Chubby Checker who, both Kahn and Gordon aver, has that intangible "something" that is "boxoffice electricity." Gordon, an American longtime resident in Australia, was the one who arranged the arena tours of Frank Sinatra and Elvis Presley Down Under. He also had Checker there last month, with boffo boxoffice results (surprising in light of "not too many of his records have been available"), which is why he likens the chubby exponent of The Twist as "having that same h.o. magic that Presley did when he first came on the scene." Gordon is currently in New York, working with Kahn. Latter, at the moment, is in Las Vegas attending the national Community Antenna TV convention. Kahn plans to tie in also the off-the-path spots, like the CATV subscribers, along with certain large-capacity theatres, auditoriums and civic centres, along with the armories.

Both cite Checker's five-out-of-20 "top album" bestsellers; his boffo \$44,000 one-night take at Frisco's Cow Palace; his Aussie

boxoffice; his tv series demonstrating The Twist, as among the plus b.o. values of their top star. Checker, who is handled by Kal Mann and Hank Colt, will work on percentage.

Kahn envisions the coast-to-coast (U.S. and Canada) telecasting of top names, done "live," as "bigger than a championship fight," and it catches on it looms as an unlimited b.o. potential for any and all types of live entertainment. It's especially geared for a one-shot on some freak personality or excitement, viz., The Twist, whose vogue appears unabated despite intraday prognostications "give it six more months."

The three shows will be time-tabled as follows: 3-5 p.m. EST, so as to hit 2-4 p.m. Central Standard Time. This show will not go to the Coast.

The second show will tee off 8:30 p.m. and blanket the country, i.e. 7:30 p.m. CST, and 5:30 p.m. PST. A third show will also originate in New York at 11 p.m. but will be blacked out in the east and will be geared for Central, Rocky Mt. and Pacific Coast time arenas and the like. It is expected that each time-bracket could hit 500,000 seats and thus possibly zoom the million ticket potential to 1,500,000.

Checker will have closed at New York's Copacabana the preceding Wednesday (4). A plan to originate from the Copa couldn't be worked out.

TelePrompster's deal with the arenas etc. would be a la the theatres and kindred outlets for a championship fight via closed-circuit, 50-50, with TP paying the long-line charges and national promotion, and the local theatre or arena paying the local overhead, plus the "local loop" from the phone company into his theatre or stadium.

Kahn and Gordon envision this as a pilot for a new type of show business and a pioneer for pay-TV for popular entertainment.

Gordon had this idea in 1958 when he planned a coast-to-coast "farewell to Elvis Presley" when that personality was inducted into the Army but it could not be jelled at the time.

Columbia Sets More Indie Productions

Columbia this week was active in finalizing new deals for tieups with independent producers. One pact covering two pictures was set with Seven Arts Productions (Eliot Hyman and Ray Stark), properties being "Assault on the Queen," from the Jack Finney novel, and "Rampage," novel by Alan Gailiou. Kinco, headed by Kim Novak, and Filmways, of which Martin Ransohoff is chairman, are partnering to make three for Col, two of them to star Miss Novak. No specifics.

Samuel Bronston's production of "King of Kings," (M-G) opens a roadshow engagement at the Broadway Theatre, San Antonio on March 2.

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"LOVER COME BACK"

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Directed by Delbert Mann

Produced by Stanley Shapiro and Martin Muller

From Universal-International in Color

On Stage: "TO THE ARTO"

London Film Biz Holds Well Despite Subway Strike; 'Lover' Wow \$18,000 For 2d; 'Only Two' Great 30G, 4th

London, Feb. 6.

A one-day subway strike, with the threat of another one this week, played some havoc with first-runs in London's West End, although overall the results were up to hopes.

Brightest newcomer on the scene is "Lover Come Back" which hit a resounding \$21,200 in its first frame at the Odeon, Leicester Square. It's smash \$18,000 in second.

The dominating film, however, remains "Only Two Can Play" which is outdating the Odeon, Marble Arch and the Columbia, and has also just gone into a record breaking start on general release. Its fourth frame at the former looks big \$18,000 or close while in same week at the Columbia, it shapes stout \$12,000 or over.

"All Night Long," another new entry, is below hopes, at the Leicester Square Theatre, with first frame looking to wind at an average \$8,500. Also new in the West End is "Bridge to Sun" at the Ritz, which is heading for a good \$5,800 in opening starza. "My Geisha" looks good in third at the Plaza.

Estimates for Last Week

Astoria (CMA) (1.474; \$120-\$175)—"Exodus" (UA) (39th wk), Fair \$4,500. "West Side Story" (UA) preems Feb. 27 following Royal Command Gala on previous night.

Carlton (20th) (1.128; 70-\$1.75)—"Comancheros" (20th) (5th wk), Solid \$7,800. Fourth was \$10,000. "Tender Is Night" (20th) bows Feb. 8.

Casino (Indie) (1.155; \$1.20-\$2.10)—"This Is Cinema" (Robin) (re-issue) (13th wk), Great \$14,000. "Cinema Holiday" (Robin) returns Feb. 24.

Coliseum (M-G) (1.795; \$1.05-\$2.80)—"King of Kings" (M-G) (12th wk), Steady \$8,700.

Columbia (Col) (740; \$1.05-\$2.50)—"Only Two Can Play" (BLC) (4th wk), Stout \$12,000. Third was \$15,000. Stays four more weeks. Dominion (CMA) (1.712; \$1.05-\$2.80)—"South Pacific" (20th) (19th wk), Amazing \$11,900.

Leicester Square Theatre (CMA) (1.375; 50-\$1.75)—"All Night Long" (Rank), Average \$8,500 looks

London Pavilion (UA) (1.217; 70-\$1.75)—"Judgment at Nuremberg" (UA) (m.p.), Steady \$7,000.

Metropole (CMA) (2.203; 70-\$1.75)—"El Cid" (Rank) 9th wk, Sturdy \$13,000 or more. Eighth was \$14,000.

Odeon, Leicester Square (CMA) (2.200; 70-\$1.75)—"Lover Come Back" (U) (2d wk), Heading for smash \$18,000 or over. First was \$21,200.

Odeon, Marble Arch (CMA) (2.200; 70-\$1.75)—"Only Two Can Play" (BLC) (4th wk), Big \$18,000 or better. Third was \$23,800. "One, Two, Three" (UA) opens Feb. 8. Plaza (Par) (936; \$1.05-\$2.20)—"My Geisha" (Par) (3d wk), Fairly good \$8,100. Around \$9,400 previous week.

Rialto (20th) (529; 70-\$1.20)—"Second Time Around" (20th), Average \$5,500.

Ritz (M-G) (430; 70-\$1.75)—"Bridge to Sun" (M-G), Good \$5,800 or near.

Royalty (M-G) (936; \$1.05-\$2.20)—"Ben-Hur" (M-G) (m.o.) (34th wk), Steady \$7,800.

Studio One (Indie) (556; 50-\$1.20)—"Fantasia" (Disney) (re-issue) (3d wk), Nice \$6,000 or over. Previous week, \$6,500.

Warner (WB) (1.785; 70-\$1.75)—"Splendor in Grass" (WB) (4th wk), Hefty \$12,000. Third was \$13,100. "Roman Spring of Mrs. Stone" (WP) prems Feb. 15.

'El Cid' Hits \$30,000

On 2 Holland Dates

Amsterdam, Feb. 6. "El Cid" (AA) is top boxoffice in Holland on all dates so far, which makes Paul Kijzer happy since his Hafbo Films handles the picture here. "El Cid" was launched with a nationwide publicity campaign.

Spectacular preem in Rotterdam was attended by Prince Bernhard and the diplomatic corps. In four weeks, "El Cid" grossed \$60,000 here.

2 Brit. Producers Not

Attending German Fest

Berlin, Feb. 6.

According to Hilmar Hoffmann, head of the annual Oberhausen Short Film Fest, two British film producers (no names disclosed) have withdrawn their participation from the forthcoming (Feb. 26-March 3) eighth annual Oberhausen fest. Reported that the two producers made this decision after having heard that the East Zone of Germany won't be invited to Oberhausen. Hoffmann reportedly said it's impossible to invite an official East German delegation after what happened in Berlin after the 13th of August (erection of the wall which separates the East from West Berliners). Hoffmann notified East German film authorities accordingly. The East Germans had participated in all previous Oberhausen festivals. It's known that bulk of the East German delegates always had been Communies. Anybody not sticking to the Commie party line won't be given permission to attend a West German film fete, anyway.

Reds to Explain 'Wall' in Own Pic

Berlin, Feb. 6.

For the first time since the Communists built up the wall slicing East and West Berlin in half Aug. 12, the problem of the wall will be faced by the East Berliners, in the entertainment medium of the films. But the film resulting will undoubtedly have a strong Communistic scent.

DEFA, the East German film-makers under Red control, have revealed they are making a film to show their people why the Communists built up the wall. The picture concerns a love triangle with a young Communist factory girl and two boys. Star of the picture will be Kati Seckely, who has appeared in the East Berlin Deutsche Theatre.

According to the chief dramatist of the DEFA Film Studios, Klaus Wischniewski, the film will provide the East German audience with dialectic "insights" as to the significance of the wall in Berlin. Communist newspapers and television stations in East Germany so far have not shown the wall to their people, and Wischniewski also did not reveal whether the actual shot of the wall will appear in the film. But a camera team from DEFA actually was on hand making pictures when the wall was built last August.

Sweden and Italy Pace

Israeli Critics' Film Picks

Tel Aviv, Feb. 6.

According to 10 Israeli film critics, polled by the Theatre Owners Association's monthly paper, the 10 best pictures shown in Israel in year 1961 were the following:

- (1) "The Night" (Italian).
- (2) "Wild Strawberries" (Swedish).
- (3) "The Seventh Seal" (Swedish).
- (4) "Rocco and His Brothers" (Italian).
- (5) "Saturday Evening and Sunday Morning" (British).
- (6) "The Virgin Spring" (Swedish).
- (7) "Sons and Lovers" (British).
- (8) "About de Souffle" (French).
- (9) "Adventure" (Italian).
- (10) "Tinconnu" (French).

Obviously, Ingmar Bergman and the new Italian product carried the year. Though more than half of all pictures shown in Israel were made in the U.S., there is not a single American picture among the first 10. But not so commercially. The two top grossers were Americans: "Exodus" (UA) and "The Guns of Navarone" (Columbia).

Mex Beauty Sez She'll

Strip If Paid Enough

Mexico City, Feb. 13.

Ana Luisa Peluffo, who began her career in films by stripping before the cameras, is going on tour, taking her to various American cities and the Middle East. And the girl indicated that she will do light comedy, vaudeville and even strip "if they pay well."

Actress said that while this type of acting was considered "vulgar" in Mexico, in countries she has on her itinerary audiences have less prejudices and take displays of the female form as "art." Tour will take two months and actress stands to gain around \$40,000 for displaying her charms.

'Ben-Hur' Beats 'Versailles' As France Topper

Paris, Feb. 13.

A look at the 65 top grossers in Paris first-run houses from 1950 to last year, indicate that spectacles are the thing people seem to go for most. "Ben-Hur" (M-G) has finally dethroned the late Sacha Guitry's "Versailles" as the top taker since the last world war.

Filmites here feel that the "Ben-Hur" record indicates that epic pic can take them away from tele sets. Other money-makers which loom big are "King of Kings" (M-G), just opening here to soon be followed by a French film, "La Fayette."

After "Ben-Hur" and "Versailles" at the wickets came "Bridge on the River Kwai" (Col.), "Les Liaisons Dangereuses," via its censor trouble: "Black Orpheus," "Guns of Navarone" (Col.), "The Cheats," a French pic, which flopped in the U.S., "Return of Don Camillo," "My Uncle" and "Little World of Don Camillo."

Some other Yank hits, among these 65 toppers, include "Ten Commandments" (Par), "War and Peace" (Par), "Limelight" (UA), "Greatest Show on Earth" (Par), "Around World in 80 Days" (UA), "The Robe" (20th), "Gone With Wind" (M-G), "Solomon and Sheba" (UA), "To Catch a Thief" (Par), "Here to Eternity" (Col), "Moulin Rouge" (UA), "Some Like It Hot" (UA) and "Cinderella" (BY).

France Set For New 4-Year Plan

Paris, Feb. 6.

A new four-year cultural plan soon may go into effect in France, with the government footing the bill via public loans and with municipal areas also contributing. About \$180,000,000 will be used for this plan from 1962 through 1965. Main aim is to set up a series of cultural centres all over France to be staffed from a central point as well as building more municipal theatres.

Film clubs, concerts and small theatrical groups also will be a part of this movement. Money will also go to modernize existing nationalized theatres as well as creating more ambulant troupes. Emphasis will be put on the culture centres, with three types, envisaged either big ones with separate theatres, those housing all in one hall or using existing buildings.

It is felt that the first year may be slow since a good part of the money will go towards rehabilitating public monuments and museums. But it is expected to go into full effect by 1963. A special school for training culture centre workers also will be established.

Prospects are that this will make dissemination of cultural material easier and raise the general cultural level around France. Show biz people seem behind this move because anything that creates more interest in the arts or culture could mean more attendance at the cinemas, traveling shows and legions.

Additional Foreign News
On Page 20

International Sound Track

London

After breaking house records on its first run pre-release, "Only Two Can Play" continued its record shattering trail on the first night of its general release on the Associated British circuit. The take for Sunday (4) of over \$23,000 topped the previous best, recorded only a month earlier by "The Young Ones." The Odeon, Kensington, a nabe situation about three miles from the heart of the west end, is to be given a new pre-release status by the Rank Organization. Occasionally it will be the scene of premieres and more frequently will show pics which are still current in West End first-run theatres. It will usually play concurrent dates with the New Victoria, which overlaps the West End run. . . . Vessex Film Distributors, which is to start production on "Mix Me a Person" in April, will follow with "Legacy for a Spy" in August. "Person," which will co-star Adam Faith and Anne Baxter, will have Victor Saville as exec producer, and will be directed by Leslie Norman. Ian Dalrymple's screenplay is based on a Jack Trevor novel, and Sergei Nolbandov will produce. . . . Julian Wintle and Leslie Parkyn are due to start filming "Crooks Anonymous" under their Independent Artists' banner. The comedy, to be directed by Ken Annakin, with Leslie Phillips, Stanley Baxter, and Wilfred Hyde White.

Paris

"Guns of Navarone" (Col) now in 65 subsequent spots around Paris. Pic is expected to get over 1,600,000 past the wickets in the Paris area alone. "Ben-Hur" (M-G) also doing nicely in blanket booking around town. . . . Showing of Cinemarex "Windjammer" at the new Cinemarex hardtop, the Empire-Abel Gance, accompanied by a six minute trailer from the first Cinemarex feature, "The Winning of the West" (M-G). . . . Charles Feldman in to looksee future booking plans for his "A Walk on the Wild Side" (Col). . . . Carl Foreman confabing with Simone Signoret and Sophia Loren in re doing top roles in his now prepping next pic "The Victors". . . . Jules Dassin opines to the press that the success of Yank osters and gangster opuses is not based on a sense of aggression or violence but on movement and pace, ingrained American aspects. He's wound editing on "Phaedra" (UA) which will most probably be entered in the Cannes Film Fest, May 7-21. Whether it will go under the Yank or Greek flags is not clear as yet. . . . Specialized film critics award, Prix Jean Vigo, to Yves Robert for "La Guerre Des Boutons" (The Button War) about a gang war between two groups of moppers. Robert and actress wife Daniele Delorme produced and shot the whole thing in and around their own home. . . . A who's who press and pic personage crowd quaked through a midnight preem of the new Brigitte Bardot pic "Vie Privée" (Private Life). A reported bomb scare from the Secret Terrorist Army Organization, because of Miss Bardot's refusing to knuckle down and pay them off, had police searching the theatre before the showing. Nothing happened and pic was warmly applauded. Some wag said it was due to relief but others to Miss Bardot's fine performance and the film's solid structure. . . . Though such local hits as "The Cheats," "Versailles" and others flopped in the U.S., local filmites feel that France and the U.S. now seem to be going more for the same pic. "Ben-Hur" (M-G), "Never on Sunday" (UA), "Guns of Navarone" (Col) and others have repeated on both sides as well as French pic "Breathless," "La Belle Americaine," "Hiroshima Mon Amour" and others. Even if "Les Liaisons Dangereuses" is not up to par in the U.S., they feel soon a hit in one country will mean vice-versa in the other.

Bardot caused a sensation in a personal appearance in court where she testified in favor of ex-husband Roger Vadim in a suit he has brought against director Francois Truffaut for defamation of character. Vadim replaced a new director on Miss Bardot's pic "Les Brides Sur Le Cou" (Slack Reins) and Truffaut, in a newspaper article, claimed it was against directorial principle and ruined the new man's career and made Vadim a man not to be trusted. Miss Bardot claimed she and the producers were not content with the new man Jean Aurel's work and he was replaced by Vadim. Case goes on next March. . . . Anthony Quinn told press, during a short stay, that he is turning pic producer and will do a large scale sketch pic utilizing most of the top world filmmakers that will add up to an anthology of the times and a look at man in his needs and facets. He hopes to start the pic in Britain next September with the first bit on success. So far he has, or has contacted, Vincente Minelli, Otto Preminger, George Cukor, H. G. Clouzot, David Lean, Charles Laughton, Jean Renoir, Federico Fellini and Roberto Rossellini with a bevy of star names also to be involved. He will not play in it due to pic and legit commitments.

Rome

Jennifer Jones has received several Italian pic offers recently, according to General Amusement Corp., which recently took over actress contract chores. . . . Yank majors are interested in two local-mades: Pietro Germi's "Divorce, Italian Style" and "Salvatore Giuliano". . . . former is sleeper of the season in running up top first-run figures, latter finally gets release March 1st after censorship delays via 100-situation mass release.

Andrew Marton probably to direct land and sea battles for "Cleopatra" . . . handled similar chores for "Ben-Hur". . . . "The Marked Days" is new title for Elio Petri's second film as director. . . . Salvo Randone starrer produced by Titanus goes to Metro via two companies' coproduction pact. . . . Alida Valli signed by Argentine director Leopoldo Torre Nilsson for "The Menace at Siesta Time". . . . Europa Film (Rome) on the twist bandwagon with "Canzoni a Tempo di Twist," featuring top Italian song and terp talent. . . . Pic is already for mass release. . . . Galatea and 20th have amicably settled their suit re "Cleopatra". . . . "Toto and Cleopatra" starring Italian comedian Toto announced here by Ottavio Poggi as "satire of the century" to be directed by Fernando Cerchio.

Lee Kamen honored with Order of Commendatore of the Italian Republic for his 10 years achievements in the local distribution field.

Italy's director General of Entertainment, Nicola de Pirro, presented the decoration at ceremony held at ANICA offices in Rome. . . . A-I's James Nicholson and Samuel Arkoff have revealed plans to invest some \$1,000,000 in purchase of Italian films and coproductions during the current year. . . . while here, they picked up English-language rights to "Marco Polo" (Jolly) and "The Mutiny," a Pier Angeli starrer. A-I toppers also signed three-pic coproduction pact with Fulvio Lucisano for: "The Haunted Village," "Anzio Express," and a pic about submarine warfare.

Maleno Malenotti has started production in Venice on "La Rossa," starring Rossano Brazzi and Giorgio Albertazzi with Ruth Leuwierik under direction of Helmut Kautner. . . . Real Film (Hamburg) Rome-Paris Film (Paris) and Champion of Rome are coproducers. Malenotti also planning a "Bel Ami '63," modern version of the De Maupassant tome.

Berlin

Billy Wilder's "One, Two, Three" (UA) has been declared "wertvoll" (worthy) by W-German film classification board which means tax relief. . . . Paramount's "Breakfast at Tiffany" was declared "particularly worthy" which means even higher tax relief. . . . Local youth authorities recommended Metro's "King of Kings" for youngsters above 12. . . . If the current trend (the German film crisis) continues, this country's 1962 output won't be more than 50-60 pix. As to Filmblaetter, local film trade paper, only 78 German pix saw their preem last year. As against 90 in 1960 and 102 in 1959.

Carl Auen, who appeared in numerous (mostly silent) films, observed (Continued on page 20)

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France Sees Loss of 6,000,000 Cinema Patrons Annually; Must Stem Tide

Paris, Feb. 13.

Though film production was normal last year, and filmgoing fell less than in other recent years, France still sees a frustrating loss of 6,000,000 to 8,000,000 patrons per year. So film personalities are again soul searching, brain racking and holding forth on ways to bring filmgoers past the wickets again, and more frequently.

Michel Fourre-Cormery, head of the governmental Centre Du Cinema, feels that a weightier program for the hinterlands, where filmgoing is a family affair, would help. That is a better first part of the program with perhaps a special medium length pic or perhaps even double features ultimately.

He also thinks that the more sensational and daring French pic should not be foisted off on subsequent engagements. He is for a definite labeling of pic types with specialized film clubs and art houses for the more offbeat fare. Mothers feel that dualers are not the thing. Instead they favor a full first part with good shorts, newsreels and perhaps small sketch pic. A lower-priced matinee setup could also help fill houses during the day.

Francis Cosne, head of the French Film Producers Assn., believes the main problem is setting up a *modus vivendi* with the burgeoning tele setup, especially with the second channel in view. He opines that lost audiences will not come back but that the present one has to be held. It will be via big scale pic for those wanting to attend the cinema and with the industry pitching in to make special vidpix for the stay-at-homes. He states this will keep producers busy and eventually stabilize things.

Jean-Charles Edelme, head of the French Film Exhibitors, wants more rapid general releases and favors more frequent program changes. He also advocates detaxation. Others feel that double features, via allowing the second one to be only three years old, (present tag is seven years), would help. Still others demand that more selectivity be used. Lesser fare should not be foisted off in first runs.

The French film people are faced with the paradox of a country that seems to have the most general interest in films, with growing foreign takes, and yet ever declining home attendance. All other problems boil down to the age old one of getting people into the theatres.

British Film Industry Shares Climbed Better Than \$56,000,000 in '61

London, Feb. 6.

Film industry shares collectively gained more than \$56,000,000 on the British stock market in 1961 with all five big companies—Associated British Picture Corp., Granada, Rank, Gaumont-British and Technicolor—showing gains. Biggest single gain was made by Rank. Ordinary shares which increased in value by some \$20,000,000 and the Gaumont British shares, now no longer on the market after being merged with Rank, which went up more than \$13,230,000.

Associated British shares gained \$8,400,000 in 1961. Also showing a big increase were Granada shares which wound up in value over \$11,100,000 in the period. Technicolor shares rose by more than \$3,200,000 over the same span. Stars of the year were undoubtedly Granada and Rank shares. Both of these companies have tele interests. Highest point reached by Rank shares was \$5.35 and they are still flitting around the \$5.20 mark, having bowed in at the start of 1961 at \$2.95. Granada reached a peak of \$9.39 per "A" ordinary share and now they are close to \$7.60. This stock started the past year at \$6.39.

Associated British group, also with tv connections, began last year at \$3.02 for the "A" Ordinary stock which rose as high as \$4.36.

Technicolor prices rocketed to \$4.76 during 1961 after a start at \$1.53 for the "A" Ordinaries. Latest price for Techni stock has been around \$2.85.

Swedish Govt. Approves 'Mein Kampf' Sans Cuts

Stockholm, Feb. 6.

The Swedish government has decided to reverse the decision of the state censorship board and has allowed "Mein Kampf II" to be shown without any cuts.

Film mag Chaplin has awarded its "Lemon" prize to this censorship board for cutting parts of "Rocco and His Brothers," Rossellini's "Open City" and Well-man's "Ox-Bow Incident." The two latter films were reissued during 1961. The same board also has decided not to allow Fuller's "Underworld USA" to be viewed in Sweden.

Gilbert & Sullivan Operas Into Pix

London, Feb. 13.

Now that the Gilbert & Sullivan operas are in public domain, producer Harold Baim has announced plans to make modern film versions of six of them. They will be available for theatrical distribution in Britain and possibly for tele use Overseas.

Baim, who hitherto has specialized in the shorts field, already has selected five of the first six subjects. They are "The Mikado," "Yeomen of the Guard," "H.M.S. Pinafore," "The Gondoliers" and "Pirates of Penzance."

They will be up-dated versions of the operas. Although there will be considerable cuts, they will not be potted editions. They will be made with alternative running times of 30 minutes and 55 minutes. Robert Gould already has been assigned to work on the screenplays.

Tijuana Back in News Again in Hassle Over U.S. Indie 'Invaders'

Mexico City, Feb. 13.

Perez Padilla, who has been seeking ways and means to make Tijuana Studios a reality for some years now, is back in the news again, and being blamed for sharp words exchanged by Jorge Ferretis, of the Film Bureau, and Carlos Tinoco, who heads up the Union of Film Production Workers. Current ire on part of the two officials stems from an independent pic readied for shooting in the Tijuana area by a Hollywood indie, entitled "The Invaders." Padilla seems to have been man setting this up and getting Film Bureau to okay building of sets in the area between Rosarito and Tijuana.

Tinoco flew up on hearing the news, charging that the Film Bureau had not advised him of Hollywood plans to do a picture in Baja California. Ferretis denied this and said that Tinoco had talked with him about the advisability of going to Tijuana to protect union interests. Upshot is that Tinoco is Tijuana-bound to insist on use of Mexican technical elements if and when the film gets to the shooting stage. Ferretis, for his part, said this was yet another maneuver by Perez Padilla to obtain official sanction for Baja California studios.

Ferretis said categorically that the Mexican government will not authorize construction of new studios either in Tijuana or any other site. As for Padilla's latest gimmick, in which he claims that up to 20 Hollywood pic can be made in Baja California locations, Ferretis does not pay too much attention to this. He said that in his function as Film Bureau he'd see that all scripts submitted, and if producers want to go ahead and produce pictures on location, that is their affair.

"We have no intention of intervention in the administrative control of any union," Ferretis said, "nor do we have any obligation to notify unions of official approval of future films." Ferretis indicated that the union should be on its toes and also know about any American production

German Cinema-Dance Bar Anti-TV Gimmick

Hanover, Feb. 6.

A novel form of show biz, which its creator hopes will lure the people away from the home tele sets, has just begun here.

It's called the Kino-Tanzbar (Cinema-Dance Bar), and combines all the elements of both. Every evening, and twice on Sundays, there is a full-length film shown in the bar. The audience sits at cozy, small tables, so they can order food or drinks, smoke during the performance, and enjoy a dance on the dance floor before or after the film.

Set Cinespana To Peddle Spain's Pix for Latins

Madrid, Feb. 13.

An important turn in film affairs occurred recently when Cinespana S.A. was legally constituted by leading Spanish film producers to handle release of native pic in all Spanish-language markets.

Backed by such leading production banners as Chamartin, Suevia, Balazar, Perote, Agata Films, IFL, Procuca and others, Cinespana named David Jato as director general with Jorge Tussell, Jose Luis Navasquez, Cesario Gonzalez and Miguel Echarrri as members of the board.

Although organized to distribute Spanish films throughout the world, the first goal of Cinespana will be the Latin American countries where negotiations have already been conducted with finance and film groups to give Spanish product the widest possible footing in that area of the world.

4 New Legiters Preem in Madrid

Madrid, Feb. 8.

Four new plays and special performances signalling successful, extended runs of three others are giving Madrid legit an upbeat glow infrequently evident during the traditionally weak postholiday period.

Graham Greene's "Power and Glory" led the legit preem parade in a Spanish version by Alvaro Ortiz at the Teatro Comico where Gabriel Llopert stars. Immediately following was Jose Maria Peman's "Hombre Nuevo" (A New Man), a theme piece indirectly related to the recent Eichmann trial. Author seeks playgoer support for his thesis that a war criminal, however sordid or inhuman, can outgrow his crimes in time and should be judged with indulgence. Luis Escobar directs with a cast headed by Enrique Diodado, Josefa Diaz, Ana Maria Mendez.

Another second Spanish entry, Joaquin Calvo Sotelo's "El Avion de Barcelona" (Plane from Barcelona), is a detective thriller built around an investigation of a plane accident on the Barcelona-Madrid run. It stars Guillermo Marin and promising young actress Maite Blasco.

Last in the string of preems is a spectacular production of Giraudoux's "Madwoman of Chailloit" at the state-subsidized Teatro Maria Guerrero. Honors for this elaborate, well-mounted adaptation go to young director Jose Luis Alonso and to Amelia de la Torre as La Loca. "Madwoman" runs almost three hours.

Worthy of mention during the legit excitement of the past fortnight was the 200th performance of Alfonso Paso's successful satire "Vamos a Contar Mentiras" (Let's Tell Lies) at the Teatro Beatriz; the 125th performance of Valle-Inclan's "Divanas Palabras" (Divine Words) at Jose Tamayo's recently opened Teatro de Bellas Artes and the 100th performance of "The Idiot," a Spanish adaptation by Edgar Neville of Marcel Achard's French play.

Worthy of mention also is the magnificent production of "Divanas Palabras." The Valle-Inclan play is a starkly cruel yet sensitively poetic drama drawn from the harsh hinterland realities of primitive Galicia. As produced and directed by Tamayo, "Divanas Palabras" it rates attention as a definite possibility.

International Soundtrack

Continued from page 18

his 70th birthday. He gave up acting after 1945 and joined a cognac company... Gustav Knuth, winner of the fifth Ernst Lubitsch Prize, may play a principal role in Kurt Ulrich's remake of "Kohlhiesels Daughters" Schlueter-Lichtspiele, one of Berlin's oldest cinemas, observed its 50th anni.

More and more theatrical films are shown on the W-German video. They came up to 96 last year (1961), 45 in 1960, 36 in 1959 and 37 in 1958. On the East German tv, theatrical films are playing an even bigger role. 1961: 245 films, 1960: 129 films.

Here, according to Filmblaetter, Germany's currently most popular filmstars (based on the opinion of exhibitors)—female category: 1. Rula Luewerik, 2. Liselotte Pulver, 3. Nadja Tiller, 4. Johanna von Koczian, 5. Lilli Palmer, 6. Marianne Koch, 7. Heidi Brühl, 8. Sabine Sinjen, 9. Sonja Ziemann, 10. Luise Ullrich. Male category: 1. Heinz Rühmann, 2. O. W. Fischer, 3. Gert Frobe, 4. Hansjörg Felmy, 5. Peter van Eyck, 6. Peter Alexander, 7. Hardy Krueger, 8. Walter Giller, 9. Freddy Quina, 10. Hannes Messemer.

Mexico City

Mario Zacarias, who will star Nat "King" Cole in "The English Professor," plans to surround U.S. singer with youthful starlets from France, Italy and Spain as well as a bevy of Mexican Beauties... Ismael Rodriguez, who used Toshiko Mifune in his "The Important Man," now plotting a new picture in which he seeks services of Italy's Giulietta Masina... Mexico is sending "Brothers of Iron" and "Sins of Youth" to the Mar del Plata Fest scheduled for March 21-27... Maria Schell will come to Mexico for stellar role in "Angel Without a Head," according to producer Miguel Zacarias, with star free to accept two outside picture commitments according to her deal with 20th Century-Fox; she will be getting a percentage deal in the Zacarias production... Persistent but unconfirmed rumor has the lone independent San Angel Inn Studios, owned by Jorge Stahl, passing on to Government control soon since facilities allegedly cannot surmount financial difficulties. Government feels Churubusco Studios are sufficient for current Mexican production rate but will take over San Angel Inn just in case production rhythm should suddenly spurt...

Henry King, who will direct "The Miracle of Guadalupe," a Jerry Fairbanks-Jose Luis Celis coproduction, has to make decision on chief role of Indian Juan Diego, who saw an apparition of the Virgin on the Hill of Tepeyac over four centuries ago. Actor Ignacio Lopez Tarse highly favored for role with others, including Tony Carbajal and Guillermo Zetina, also in running... Rodriguez Pictures has acquired exploitation rights to Japan's "Jojimbo," for Latin American territory excluding Cuba, Brazil and Argentina, with actual distribution to be undertaken by Peliculas Mexicanas and Peliculas Nacionales in Mexico and South America.

Richard Widmark is dicker with Manuel Barbachano Ponce about tale of a pirate on Isla de Mujeres, (Island of Women) which has a lot of men now. It's off the coast of Yucatan... Producer Oscar Brooks has agreed to associate himself with Mexican film union to do "The White Wolf," first major picture of the "La Mexicana" cooperative involving members of technicians and manual worker's section. This collaboration being watched carefully by film interests here, with hope that cooperative production, in association with experienced producers, may "save" the Mexican industry. Expectation is that technicians will work with greater zeal since they have a financial stake in picture and have foresworn a major part of salaries.

Mex Opera Academy Argues Behind Closed Doors Re Forthcoming Season

Mexico City, Feb. 13.

Joe Anthony to Shoot 'Captive City' in Rome

Rome, Feb. 6.

Joseph Anthony expects to start shooting "Captive City" in Rome next month. David Niven is only member cast so far. Pic is set in 1944 Athens when a brief popular uprising blocks a group of people in a city hotel.

Maxima Film is producing. Pic will be shot in English, with interiors in Rome, where an entire Athens square is being built at DePaolis Studios, and exteriors in Athens. Still sought for lead roles are one Italian female star, another Britisher and a Yank.

450 Amigos of Opera Prepare to Put Madrid On Lyric Drama Map

Madrid, Feb. 13.

Recent decision that government funds would be used to subsidize opera programming spurred Madrid buffs to organize the Asociacion de Amigos de la Opera which is looked upon with hope as the first serious step taken in years to provide the Spanish capital city with some semblance of annual lyric repertory. (Spain's only regular grand opera is at Liceo in Barcelona.)

Backed by leaders from all sectors of cultural life, the Amigos meet recently to outline plans for a permanent membership subscription from 450 opera lovers, each of whom will underwrite either a permanent loge or minimum of five or six seats annually with the covering amount to be paid for in advance.

Sponsors believe this arrangement will make it possible for Madrid to enjoy a minimum season of 45 performances which could eventually match the long-established opera tradition in Barcelona.

While the meeting of the Mexican Opera Academy last week, discussing matters connected with the forthcoming opera season here, was held behind closed doors, it's learned that there were heated words and moments of intense crisis during the talks. Main bone of contention was the unbalance in assignment of stellar operative roles to Mexican nationals. While some singers have three or four and even more opportunities, others have difficulty in even obtaining one role.

Warblers became so heated in angry denunciations that they had to be called to order. However, sopranos Pina Carrillo and Amparo Guerra Margain; mezzo soprano Julia Araya and Jesus Jimenez, somewhat calmed down, still championed the lot of the "forgotten" singers who, knowingly or unknowingly, are subjected to professional discrimination which gives them meagre work, or none at all.

One proposal made during meet by Luis Sandi, head of the Palace of Fine Arts Music Department, was an operative competition, with music critic as judges. Purpose of this would be to weed out the good and the bad and judge on the merits of all artists and aspirants to operative careers.

This suggestion was not received with much enthusiasm by some singers, who seemed to think that a competition was an "affront" to their prestige and operative careers.

No definite decision has been taken on the competition idea which may be aired again. Meanwhile, peace of sorts has been achieved by ceding of stellar parts by sopranos Maritza Aleman and Rosita Rimoch, as well as others, to singers who had no roles for the coming season.

In a brief statement, the Palace of Fine Arts said that the upcoming opera season will be one of the most outstanding of recent years.

YOU'RE AS GOOD AS LAST YEAR

Nielsen's Top 10

(Second Jan. Report)

The newest National Nielsens are in and CBS holds its No. 1 position with a 20.7 average audience rating spanning the prime nighttime hours. NBC is second with 19.8 and ABC third with 18.4. These are the Top 10:

Wagon Train—NBC	34.7
Bonanza—NBC	32.5
Gunsmoke—CBS	30.1
Dr. Kildare—NBC	28.5
Perry Mason—CBS	28.2
Andy Griffith—CBS	28.1
Rawhide—CBS	27.1
Ben Casey—ABC	26.9
Danny Thomas—CBS	26.6
My Three Sons—ABC	26.5

NBC-TV Projecting a Prime Time 'Tonight' Show for '63-'64 Sked

As a hedge against possible lack of suitable feature film product or decline in audience interest, NBC-TV is projecting an ambitious new series designed for the '63-'64 semester, in the event that the network is obliged to scuttle its "Saturday Night At the Movies." (The web has definitely committed itself to continuance of the features for the '62-'63 season.)

What NBC has in mind is a two-hour prime time (9 to 11) Saturday night edition of the "Tonight" show as a replacement for the feature pic. It would be of the same freewheeling genre, though obviously geared more to demands of prime time viewing.

With this in mind, the network has already accepted a plan for the development of a reservoir of talent that could be ready to step in. The network has relieved veepee Dave Tebet of all day-to-day routine responsibility and has designated him as exec producer of the "Tonight" show, effective as of the time that Jack Paar leaves the program. It will be Tebet's responsibility to expose as much new and potentially promising talent as possible on the "Tonight" showcase as a pre-test of their possible impact on the projected Saturday evening series. This will particularly apply to the interim period between the Paar departure in late March and Johnny Carson's takeover of the show in October.

Guest stars will be used during these interval months with Art Linkletter helming the first two weeks, followed by a week of Joey Bishop. There will, however, be many, many more.

Howard K. Smith To Sun. Nite Slot

Howard K. Smith's half-hour show, "News and Comment," which bows on the ABC-TV network tonight (Wed.), will be shifted to Sunday nights at 10:30 p.m. for the 1962-'63 season. Nationwide Insurance Co. has an option on the show next fall and is expected to pick it up.

Smith's show currently is being cleared on 85 ABC-TV affiliates, a figure which the web's new chief, Jim Hagerty, said "was satisfactory but still could be improved." Hagerty informed the FCC last week that the web was having some trouble with clearing Smith and its 11 p.m. new show which now has 72 stations in the hookup.

In order to meet the need for a late night network news show while recognizing the problems of local station commitments at that hour, Hagerty is working on a plan to combine national and local news programming in the 11 p.m. slot. The specifics have not yet been defined, but the plan is designed to give the local station its own exposure on the late night news show for the local coverage while the web takes care of the national and international news scene.

Hagerty said his department (Continued on page 38)

HOLDOVER SHOWS KEY TO SUCCESS

By GEORGE ROSEN

A network is as good as its holdover shows. If CBS-TV, as is now officially established, is firmly entrenched in the No. 1 Nielsen spot with more top-rated shows than the rival networks and has a more solid economic base that can be translated into more handsome profits than either NBC or ABC, it's certainly not because of what CBS brought to the tv spectrum this season. For with the single exception of "The Defenders," the web's '61-'62 additions to the program schedule are hardly worth talking about or remembering. Rather, it's because of a "What's My Line," a Gary Moore Show, a Red Skelton, an Ed Sullivan, a "Gunsmoke" or a Danny Thomas—those year-after-year faves with their own built-in audiences.

And it's by the very nature of these holdover attractions that NBC-TV, for the first time in many years, will undoubtedly be catapulted into bigger profits and bigger Nielsen next season.

For years CBS found itself in the enviable position of having the most holdover shows among the three networks and the least number of casualties. As result, CBS was relieved (at least to a greater extent than the other webs) of the financial responsibilities and headaches involved in the negotiation and production of new properties.

It's getting these new programs on the air, with those burdensome heavy initial investments, that help to drain a network's resources. It's hardly a trade secret that a single season's ride for a show invariably means a deficit. Even with the benefit of 13 repeats the network's very lucky if it winds up breaking even. It's not until the show goes into a second, third and fourth season, with their traditional repeat patterns, that the lost assumes meaningful proportions. And when a web's riding with a fifth and sixth season and beyond, everybody concerned has got it made.

And that's why CBS, with its round-and-round again Skeltons, Bennys, Danny Thomases, Gary Moores, Sullivans, et al., can boast those stratospheric profits. (And why, incidentally, ABC-TV was having it so good and finding it so profitable over the past four or five-year span when westerns and action-adventure shows were the big vogue in programming, thus assuring ABC of a continuance season-after-season, performance with a "Maverick," a "77 Sunset Strip," a "Real McCoys," an "Untouchables," etc.) It's only now, with the decline of westerns and action-adventure forcing ABC to dump so many shows and literally start from scratch next season with heavy program investments, that things have taken a downward turn for the network. In a way it has to prove itself all over again, and that means spending money.

For the better part of a decade NBC was having its troubles trying to keep in the program swim. It wound up with more end-of-season casualties than the other networks with a resultant pouring of fresh millions into new season product. Suddenly, this season, NBC finds itself with the kind of shows that seem likely to survive several seasons, a pre-guarantee of fancy profits to come. It'll probably wind up with fewer casualties this season than CBS, certainly far fewer than ABC. And despite the loss of a "Wagon Train" and the Jack Paar bowout from the late night show, a pattern of permanence seems to have been achieved, involving big chunks of its program schedule, that can only bode well for the future.

New Nielsens Determine Fate Of TV Networks' Borderline Shows; NBC Sat. Movies 13.9, But It Stays

What Comes Naturally

Syd Eiges, NBC's overall veepee in charge of public relations-advertising-promotion, found himself the recipient of a scholastic "twofer" last week.

His daughter, Marilyn, a student at Univ. of Pittsburgh, was designated as a staff writer for the Pitt News.

His son, Mark, was named associate editor of the Eastchester Junior High paper.

The new Nielsens (second January report) have just been delivered to the networks and the agencies. They're of particular significance because of their value in determining the fate of a number of borderline shows on the three tv webs. Since this is the selling season for '62-'63, the networks must decide pronto which shows are going to go where next season, hence the need to determine the casualties.

While a 20 or better is generally considered as the base in deciding which shows to yank and those getting a reprieve into '62-'63, other factors frequently enter into the picture. For example, NBC-TV has definitely committed itself to another season of "Saturday Night at the Movies," although on the new Nielsens the pix wind up with a low 13.9. Under normal circumstances that's a bust—in spades.

By the same token, the Wednesday night Joey Bishop show edged over the 20 mark with a 20.4, but considering its strategic slotting (between "Wagon Train" and Perry Como) that's not good enough and indications are it'll be scratched.

NBC's "87th Precinct" got no better than a 17.8, which puts it in the doubtful column, but the web may salvage it for another season: "Hennessey" came out with a 20.4, which spells continuance. ABC's "Surfside Six" got a 17.9, making it highly questionable. Ditto "New Breed" with its 18.5. "Cain's 100" took it on the chin with a 13.0 and it's definitely out. "Top Cat's" poor 13.7 spells doom. "Checkmate" was over the hump with a 20.2, looking promising for a renewal. Dick Van Dyke's 14.8 spells trouble, as does Gertrude Berg's 12.6. Latter definitely goes. "Outlaws" mustered a 17.7—not good enough; similarly "Frontier Circus" with a poor 16.2. "Thriller" is dead, only delivering an 11.8.

"I've Got A Secret" got a 19.2, but it looks set for another ride (going back-to-back with "To Tell the Truth" in '62-'63). "Follow the Sun" (17.4) is kaput. "Have Gun Will Travel" is a shoo-in with a 25.7 (especially since Richard Boone is returning; "Tall Man" got a 19.5 and probably won't be back. "International Showtime" made the grade with a 21.5.

'McCoys' to CBS For \$7,500,000 (New & Oldies)

CBS-TV has acquired "The Real McCoys" for a reported \$7,500,000, the price tag put on property which moves off the ABC-TV schedule next season after a highly successful five-year run.

CBS-TV plans to slot the series next season Mondays at 8:30 p.m. The evening run will contain all fresh episodes, with Walter Brennan starring in some of the segments. The reruns, which includes 155 episodes, will be telecast by the web in the daytime as a strip. The daytime rerun slot has not been firm.

Reason Brennan will not appear in every fresh episode next season is in accordance with his wish to take things easier. It's understood Brennan will do 16 fresh episodes. "McCoys" for the past five years had been one of the chief bulwarks of ABC-TV's Thursday night line up. At CBS-TV it will occupy the berth now occupied by "Father Knows Best," the Robert Young rerun series which moves over to ABC-TV next season as a daytime strip.

GEN. ELECTRIC BUYS 'HENNESEY' RERUNS

Hollywood, Feb. 13.

General Electric has bought 19 reruns of "Hennessey" for the Summer and takes over the Monday night at 10 time from General Foods, which has sponsored the half-hour comedy show for the past three years. Lorillard (for Kent) will ride along through the summer months. This would indicate, according to the agency, that GE will not renew for next season and GE inherits the time. Playbacks start May 21.

Whether Lorillard resumes next season on "Hennessey" has not yet been decided. "Hennessey" looks set for '62-'63 but could move to another web.

NBC Dickers Shaffner As DuPont Exec Producer

NBC-TV is seeking Franklin Shaffner, whose name has long been associated with live tv drama, to head up production on the DuPont hour dramas to be done next season.

Shaffner's agent, Jerry Hellman, and NBC program brass have had meetings in the past few days, and all signs indicate a deal is imminent. Shaffner will serve as exec producer of the 19 dramas to be done in the NBC Sunday 10-11 time. It's probable that Lewis Freedman will serve as one of his regular producers for the live dramas.

ABC Sweetens Pot, So Donna Stays

Hollywood, Feb. 13.

After notifying all parties concerned that she's "had it" and would not continue with her network series, Donna Reed has agreed to continue for another season. She yielded to persuasion of ABC-TV to appear for a fifth year. The network gave her a bonus as an inducement to continue.

New production sked will allow her to go to Europe in June with her children for vacation. There are nine more segments to complete for this season and renewal is for 34 next season. She originally claimed she was too tired to go another year on tv.

CBS-TV 'Nurses' Sale

"The Nurses" CBS-TV's hour-long entry for next season, has been half sold to Whitehall Pharmaceutical and Brown & Williamson. Agency is Ted Bates.

Hourlong vidfilm series, which will be produced in N.Y., is slated for the Thursday 9 to 10 p.m. slot in '62-'63. Herbert Brodtkin is the producer. Finished pilot was recently screened for ad execs.

Forsythe's Had Enuf Of 'Bachelor Father'

Hollywood, Feb. 13.

After five years on all three networks, John Forsythe plans to call it quits on "Bachelor Father" after this season to "try something else." Producer Everett Freeman said that while no definite decision has been reached, he and Forsythe have figured that "Father" has had a good, comfortable run and that other porpoises are being considered.

Rating-wise show has held its own against the competition on one of ABC-TV's softest nights.

Hazel Bishop, ABC Pals Again; Invites \$1,000,000 Deals

Hazel Bishop Inc. and ABC-TV, which have had some legal battles involving \$1,300,000 in claims and counter-claims, are letting bygones be bygones. Hazel Bishop, which came under the control of the Lanolin Plus company a few weeks ago, is coming into ABC-TV with a \$1,000,000-plus campaign in prime time starting in April. At the same time, all legal actions between ABC-TV and Hazel Bishop have been terminated amicably.

Original dispute started around three years ago when Hazel Bishop bought time on the Walter Winchell show. When Winchell's illness forced him off the series for many weeks, Hazel Bishop demanded out of its time commitments and the network sued for breach of contract. Bishop countersued for non-performance.

Hazel Bishop will participate in five ABC-TV evening shows, including the new Sunday Night Movies, "77 Sunset Strip," "Hawalian Eye," "Surfside Six" and "Target: The Corruptors."

Carol Burnett Exiting Garry Show In '62-'63

Comedienne Carol Burnett is bowing out as a regular of CBS-TV's "Garry Moore" show next season.

Miss Burnett, who had been a regular on the top rated Tuesday night entry the past three years, said she wants out to pursue engagements in other media. Moore's office, which issued the announcement, said, though, that Miss Burnett would appear next season as occasional guest on the show.

Hope's Canada Sponsor

Toronto, Feb. 13.

Timex of Canada Ltd. is sponsoring CBC-TV's telecasting of the Bob Hope show March 22 and has bought one-third of a Wayne & Shuster special set for March 11. Latter show is also being bankrolled by Union Carbide Canada Ltd. and the Max Factor Co.

W. German TV's Sale of Com'l Time Sets Off a Parliamentary Sizzler With Film Biz Getting Into Act

By HAZEL GUILD

Frankfurt, Feb. 13.

The problem of television commercials in West Germany, long a sore point with advertising agencies and clients because of the extreme shortage of time allotted for spot ads, has just become a political issue as well.

West Germany's leading Christian Democrat party, aided by the Christian Socialists and sparked by some of the leading industries of the West German film industry, is crying for a halt for all commercial time in the country.

The CDU and CSU maintain that the time for commercial ads on West German television is "too expensive" since it costs, theoretically, about DM 54,300 (\$13,575) to buy a minute of time on all seven television stations that comprise the West German network. Thus, claims the CDU, the television time is available only to "rich" clients and represents unfair competition for the smaller firms, who cannot afford the costly time.

And SPIO, the leading industry organization of the West German film business, has joined in to point out that during 1962, it is estimated that about \$75,000,000 will be spent on television advertising, an increase from the estimated \$55,550,000 which the advertisers put into spot commercials in 1961. This, notes SPIO, is all money that goes into the coffers to support the tax-free television industry. The film industry, which is independently financed, does not get any similar commercial money, and thus claims it is unfairly hit with a hefty entertainment tax, which is not levied on television.

Also, notes SPIO, the West German film industry paid out

(Continued on page 42)

SAG's TV Ban On Foreign Models

Screen Actors Guild reportedly has a ukase on the use of foreign models appearing in American TV commercials. In the past couple of years, use of West European beauties has grown in American ad circles and the American union fears that it has deprived U.S. thespians and models of its work.

SAG evidently is closing its doors to the European models by not permitting them to sign as members. The model agencies point out that the SAG action comes after a number of Europeans had already become members and complain consequently that it is unfair to lock the rest out now.

Furthermore, agency sources proclaim, the union makes special allowances for big name European performers, yet continues to hold out on the unknowns. (This is similar to the position taken by the American Federation of Television & Radio Artists, which recently refused to sanction the importation of two British pop singers, seemingly on the grounds that they were unknown here and would be filling jobs that Americans could as easily perform.)

KATZ, DANN TO FLA.

ON GLEASON HUDDLES

CBS-TV programming weeps Oscar Katz and Mike Dann, left over the weekend for Palm Beach, for huddles with Jackie Gleason on his future TV plans.

CBS would like to pact Gleason to some specials next season, but thus far he's refused to commit himself because of his feature film sked. He's just finished "Requiem for a Heavyweight" and has at least one more pic commitment on the Coast.

Recently board chairman Bill Paley tried to persuade Gleason to reactivate his "Honeymooners" series but he gave it a flat nix.

Mating Season

Producers apparently don't like to let go of a successful formula any more than the networks that hire them do.

At least two have "companion shows" upcoming for next season:

(1) Screen Gems was successful this year on NBC-TV with "Hazel," a half-hour situationer about a maid and the household in which she works. So, for ABC-TV next season, SG has come up with "Our Man Higgins," fronted by Stanley Holloway as a butler and, naturally, included as part of the situationer will be the family he serves.

(2) Don McGuire is the producer of CBS-TV's successful "Hennessey," a half-hour comedy about a Navy doctor. Now he's sold NBC-TV "Vive Judson McKay," half-hour comedy about an Army doctor.

MGM-TV Bumps 'Human Comedy'; Seven Pilots Roll

MGM-TV, now operating at a peak pilot-making level, has dropped "The Human Comedy" from its schedule this year but still is riding with seven new show offerings for the 1962-63 season. "The Human Comedy," based on the William Saroyan play, was projected in association with ABC-TV. Oscar Homolka and Joan Teitel were slated for the adult leads but trouble with casting two moppet roles resulted in shelving the series for at least a year.

Four of the new MGM-TV pilots are being made in association with NBC-TV. These include "333 Montgomery Street," a one-hour show starring Edmund O'Brien; "11th Hour," an hour psychiatric series starring Wendell Corey; "The Search," a one-hour series about the Public Health Service starring Jeremy Slate; and "Andy Hardy," half-hour show based on the pic series.

MGM-TV also is producing one half-hour pilot, "Adventure of Hercules Poirot," in association with CBS-TV. It's based on the Agatha Christie character with Martin Gabel starring. Two others half-hour pilots are being made by MGM-TV on its own. These are "Johnny Dollar," based on the CBS radio show and being produced for Metro by Project III; and "Grand Slam," starring Murray Hamilton as a sports columnist.

ABC Snortin Over Horton; Is 'Virginians' Off Limits?

While ABC-TV execs are reconciled to Robert Horton's departure as star of "Wagon Train," when it moves over to their web next season, they're determined to do whatever they can to prevent NBC, which packed Horton to a tv exclusivity, from using him to buck "Wagon Train" as occasional guest star on "The Virginian." Latter show will compete with "WT" starting in the fall.

All of which may or may not put Revue Productions in a ticklish spot. It was Revue that sold "Wagon Train" to ABC (both new segments and reruns) for something like \$20,000,000. And while there was a strong possibility at the time of the sale that Horton would not be around for another season, the eventuality of Horton staying at NBC as possible competition to "Wagon Train" was hardly foreshadowed. It is also Revue that will produce the NBC-purchased "Virginians," into which the network plans to use Horton from time to time as a guest star.

While Horton's signing with NBC was a bitter pill for ABC,

CBS-TV Godfrey Entry, Linkroom to Produce

Arthur Godfrey is back in the tv race for next season. CBS-TV is pitching Godfrey as a Tuesday 8:30 to 9 entry, in a variety format.

Godfrey program will be produced by Dick Linkroom, with Mike Zeamer directing. Godfrey, prior to the new entry, had taken himself off the web's projected "Humanities" series, also slated for possible airing next season. His job there would have been as host and moderator of the game-film show.

Linkroom meanwhile is still working on a Mary Martin spec for NBC-TV. The Martin special (Westinghouse is interested still in buying it) has been delayed a number of times, but by next week Linkroom, who will produce, and NBC hope to have the format finalized. It will be themed along patriotic music lines. Linkroom and Miss Martin's husband, Richard Halliday, are said to be near the finish in lining up additional talent.

'Espionage' Still In an Iffy Status

Apparently the deal for Herb Brodskin to shoot an hour pilot of series called "Espionage" is not as set as many observers might think.

Associates of Charles (Chuck) Hill report that negotiations for a pilot, to be done by Brodskin in London this spring, are not yet settled. Hill is quitting NBC-TV, where he has been director of "Today" and the "Nation's Future," to join his ex-CBS confere Ed Murrow in the U.S. Information Agency. (He'll head up the tv section.)

Hill and Betty Drost reportedly created "Espionage," meant initially for Murrow, who soon after it was thought up became USIA chieftain. (Later, Brodskin became exec producer of an arrangement with Hill.)

Hill, however, is retaining his financial interest in "Espionage," his friends say; he has a "special arrangement" with the government so that he can retain his stock in the commercial pilot. Of course, he will not be permitted to involve himself actively in the production. A Hill spokesman said that the continuing dickers with NBC are being handled by his agent, Paul Rosen.

CBS-TV's Masters Golf

The Masters Golf Tournament at Augusta, Ga., will be covered live by CBS-TV April 7 and April 8.

The April weekend afternoon telecasts will be sponsored by Travelers Insurance Co. and Cluett, Peabody & Co. for Arrow Shirts, both represented by Young & Rubicam.

the network doesn't intend to let salt be rubbed into its wounds. ABC execs say they already have assurances from Revue that there are no plans for Horton to be used in "Virginians" if it is slotted opposite "WT."

But NBC is just as emphatic in declaring its intention of using Horton on the show, and if that's what the network wants, says NBC, then Revue will have to oblige. And if Revue obliges, what redress, if any, many are wondering, will ABC have in its determined bid to prevent it from happening.

"Wagon Train," incidentally, is three-quarters sold for next season and inquiries from advertisers indicate there'll be no difficulties about SRO status. The status of "Wagon Train" repeats, is less certain, with no decision as yet about the late night reruns. ABC-TV has until tomorrow (Thurs.) to make up its mind whether to use "Wagon Train" plus Warner Bros. "Roaring Twenties" and "Maverick" in the post 11:20 p.m. Monday-through-Friday time. If Monday TV won't use them, WB will put them into syndication.

TV Dept. of Coincidence

Within an hour of each other on Sunday (4), Stan Freberg, on ABC-TV, and George Gobel, appearing on Ed Sullivan's CBS-TV, did takeoffs on NBC's "Sing Along With Mitch."

Joey Bishop, last Wednesday (7) on NBC-TV, did a bit in his situationer which called for him, as a captive of some gangsters, to release a pigeon in an appeal for help. The pigeon flew up one floor to where the gangsters intercepted him. On a second situationer over CBS-TV, a night later, Bob Cummings went through essentially the same routine—prisoner pigeon and second floor interception.

Another unusual parallel turned up recently on NBC-TV's "Cain's Hundred" and ABC-TV's "The New Breed," both on the same Tuesday night. Both shows had stories in which a Negro was a reluctant witness to a crime, being afraid of reprisals. On both shows, moreover, there were characters of Jewish origin, one an heroic cop and the other a fall guy for the mob.

Israeli Radio Under Attack For Selling Com'l Rights to French Firm

Tel Aviv, Feb. 13.

Betty Furness In CBS Radio Series

Betty Furness starts a new series of "Dimension" features on CBS Radio starting Feb. 26.

Titled, "Woman's World," Miss Furness will be heard three times a day in five-minute broadcasts dealing with topics ranging from schools, careers, family relationships, fashions, home decorating and teenagers.

The former commercial on-the-air spokeswoman for Westinghouse was most recently seen on the air in N.Y., as host of WNTA-TV's "At Your Beck and Call." Furness series will be produced by Ivan R. Ladizinsky, formerly of WCAU, CBS o&o in Philadelphia.

NBC-TV's Playing A Waiting Game On '62-'63 Pilots

Like most of their network rivals, the NBC programmers are, for the next few days, playing a waiting game on product for the new tv season.

The pilots are just about to come in, and it won't be until they do that the NBC-TV people will be able to tell with relative certainty what they've got.

"Empire," which Screen Gems is making for NBC, is said to be about the only new show that seems to have gained a certain domicile in '62-'63, even though NBC execs have really seen nothing more than "dailies" of the hourlong stanza's footage. This is probably due to the high sales interest in it.

There is some talk at the web of using a 60-minuter called "11th Hour" Tuesdays at 10, or maybe even Mondays in an indefinite time period. The failure to assign it a definite home in this case is due largely to the fact that NBC is still figuring logistics, not because it hasn't been seen. Fronted by Wendell Corey, it's a psychiatric spinoff from Metro's "Dr. Kildare" series.

But to prove the continuing flexibility of web program men, Dinah Shore could just as easily go 10 on Mondays. First off, however, NBC has to establish how many Shore shows there will be and whether there will be any further "Bell Telephone Hour" stanzas. These two shows now alternate on Fridays, but they definitely won't be back in the same slot next season.

Mary Pickford, Rogers

Sell Amer for 400G

Hollywood, Feb. 13.

Mary Pickford and Buddy Rogers have sold their radio station (KIRL) in Wichita, Kans., for over \$400,000.

Buyers are Mike and Bernice Lynch of Oklahoma, who own stations in Oklahoma City and Tulsa. Rogers bought the station in his home state in 1958. Negotiating the sale was Colin M. Selph of Blackburn & Co., Beverly Hills.

The government-owned and directed Israeli broadcasting service, Kol Israel has sold out to a French company the exclusive advertising rights for the radio's commercial service. The foreign company, Regie, will negotiate all commercials for a flat 15% of the advertising revenue of the government-owned radio, which is the only broadcasting service in the country.

The arrangement, which hands to a foreign company an unprecedented monopoly in the advertising field, is under heavy attack by the entire press. A parliamentary committee is now investigating whether the agreement between Kol Israel and Regie was justified.

Radio commercials were introduced in Israel less than two years ago, for a trial period. As expected, it proved to be a steady source of income for the broadcasting service, which decided to enlarge the entertainment channel, so that more time should be available for commercials. Two hours in the morning and four hours in the evening will be available for advertisers, who pay an average of \$50 for 30 seconds, plus expenses in case of outdoor broadcasting, etc.

Regie No. 1, a French company, subsidiary of Publicis of Paris, has thereupon opened an Israeli subsidiary, Regie Israel. Fifty percent of the stock belongs to Regie No. 1 and 50% was offered for sale in Israel. The company is obliged to invest \$740,000 in new equipment and studios. As a recompense, the government agreed to hand Regie the exclusive right to collect radio ads for a period of three years with option for an additional seven years.

The publishers and editors claim that the entertainment channel has become vulgar since commercials were introduced. Moreover, they say, it is a plot against the free press, which is losing through radio commercials an important part of its income.

CBS Sponsor Sked On TV Ballcasts

CBS-TV sports v.p. Bill MacPhail has his sponsors virtually all lined up for the web's baseball schedule. At mid-February, the countdown is 27 spots sold out of 32 each week-end.

Falstaff Brewing has returned, buying half of the games on Saturday and Sundays, i.e. securing eight of the available 16 commercial minutes for each game. Philip Morris has signed for three commercial minutes each day of the weekend. General Mills came in for one each day and Rise Shave Cream took one commercial minute on Saturdays. In addition, Colgate and Vitalis have come in for one commercial each on Sundays.

The lineup leaves three Saturday and two Sunday minutes available, holes virtually assured of being filled before the April 14 play-ball signal on CBS-TV.

About 165 stations have joined the web's baseball spread. Under the setup, web has the right to telecast six big league teams, three in each league. Calling the plays and lending color will be Dizzy Dean and Dewee Reese.

In the American League, CBS-TV will pick up the weekend games

(Continued on page 42)

RADIO: VARIATION ON A CLICHE

Case of the 'Spook' Golf Balls

The issue of "spook" balls on CBS-TV's "The Wonderful World of Golf" will be explored and explained on Sunday's (18) outing of the series.

Viewers will be told that in filming three previous matches, the producers went back to the site in order to reshoot some footage, recapturing as much as possible a shot which had been missed in the actual shooting. Series stars such golf greats as Gene Sarazen, Henry Cotton, Byron Nelson and Gene Littler.

What happened, according to producer Fred Raphael, was that in the initial matches, the cameras missed some shots. The missed golf shots were simulated after the match by pros. The stand-in pros were never on camera. New footage was on the ball landing and rolling. The new footage had no effect on the original match. Producer Raphael said the reason he went back to recapture the missed shot was because the series is keyed to golf courses as well as the players, and there's a great deal of fan interest in the terrain of the golf courses. The simulated shots took place in the matches at St. Andrews, Scotland; Pine Valley, N. J., and Banff, Canada. Other factors contributing to the simulated shots after the match were bad weather and foreign camera crews. Since then, Raphael said there have been no simulated shots and there won't be any. To date six of the 11 scheduled Sunday afternoon programs have been telecast. Show, sponsored by Shell, is produced outside the web's sports department. Filmways is the producing company.

Web is taking the steps to explain the situation to viewers after N.Y. World Telegram sports columnist Joe Williams raised the issue of "spooks" in the series. Williams referred to stand-ins for the golf greats. According to the web and the producer, the pros reshooting some lost shots were never on camera. The "spook" label could only be applied to the ball. Web said it took the unusual step of explanation because of its policy to appraise viewers on actuality shows of the true actuality.

CBS-TV Proves Its Point On Morning Plan As Com'l Venture

CBS-TV's Morning Minute Plan, conceived a year ago amid dire opposition from affiliates and their reps, is proving out to be a successful commercial venture from both the viewpoint of the web and affiliates.

Twelve months ago, when the plan was started, it replaced the conventional method of quarter-hour selling in the period from 10 to 12 p.m. Under the web's conventional method of selling, the two-hour time span was about 25% sold. Nearly one year later, the week of Feb. 5, finds the 10 to 12 p.m. period, about 90% sold, with 83 out of 95 commercial minute availabilities accounted for. The week of Feb. 5 is an exceptionally good one. There's no doubt, though, that fourth quarter and first quarter revenues under MMP have increased the grossing performance of the 10 to 12 a.m. bloc.

It's not all roses, though. In the rating charts, NBC-TV remains in command of the numbers from 10 to 12 p.m., with such popular faves in the period as "Price Is Right" and "Concentration."

Soaper "Clean Horizon" is replacing "Your Surprise Package" from 11:30 to noon on CBS-TV. "Video Village" in the 11 a.m. slot stays until a suitable replacement is found. Opening up the bloc 11 "Calendar," followed by "Lucy" reruns. "Calendar," the pubaffairs news-feature half-hour strip, has failed to date to make any dent in the Nielsen. Unfortunately, it's

(Continued on page 42)

'Six By Gitlin' For Sun. DuPont

Irving Gitlin is probably going to supply most or all of six hour-long "actualities" for the DuPont-NBC-TV series next season, upping the pubaffairs producer's participation from this year in the Sunday prestige package.

The six will all be NBC News documentaries—the kind of program that Gitlin's staff has referred to as "slice of life" studies. On Sunday (18), Gitlin's crew is supplying an item called "Police Emergency," and the bankroller is allegedly so hot on the format that it has ordered new ones modeled after it, even though there hasn't even been an audience reaction. "Emergency" is based on the work of two N.Y.C. policemen, followed around for three months by an NBC News camera crew.

"Emergency" cost over \$90,000 (Continued on page 42)

Kissin' Cousin

London, Feb. 13.

Moral and financial support has been given to British Actors' Equity from the Toronto (Canada) branch of the Association of Radio & TV Artists.

Latter union not only applauds Equity's actions in its dispute with the British commercial TV stations, but has donated \$1,000 to the U.K. union to help swell the strike fund (fed only by voluntary contributions).

'Actuality Era' Finds Shortage Of Cameramen

The steep climb in documentary operations by all three networks is running into a shortage of professional cameramen capable of meeting the new demands of television filming. The situation is most acute for ABC-TV, which is a late starter in heavy programming of actualities, but to one degree or another, all the webs are eager to see the development of a new generation of video-oriented photographers.

One documentary producer recently interviewed 75 cameramen from Local 644 and failed to come up with someone he felt was capable of doing the job. They were all professionals, with a lot of newsreel experience, but most of them were too old for the rough (Continued on page 42)

It's Skelton & Stanton As Drawing Card For RTES Gold Medal Fest

The Radio-Television Executive Society virtually clinched an SRO status for its forthcoming Gold Medal Award Banquet with the pacting of Red Skelton to headline the entertainment. Along with Skelton there will be a line of dancers and the David Rose orch. Skelton deal was wrapped up yesterday (Tues.) by Thomas S. Murphy, exec veepee of Capital Cities Broadcasting, who is chairman of the RTES dinner committee. Affair will be held at the Waldorf-Astoria the night of March 8.

This year's Gold Medal award for outstanding industry contribution goes to Frank Stanton, CBS corporate prexy.

'RIP AND READ' & ALWAYS WAX

By BILL GREELEY

U.S. radio has become an almost wholly standardized wax works and promotional colossus for the pop record industry.

This conclusion is based on a survey (on wheels) that covered scores of stations from the east coast to west of the Mississippi and from Canada to Mexico. In monitoring that spanned all hours of the day and night and the better part of a week, the AM band was scanned to include stations in Chicago, Detroit, Des Moines, Cincinnati, Cleveland, Atlanta, Atlantic City, New Orleans, Dallas, Mobile, Baton Rouge, Beaumont, Houston, Philadelphia, New York and many, many more.

If there is any variety or regional flavor left in the medium, it is not perceptible as far west as El Paso. Outside of New York—with its sweet seguing WPAT, its classical WQXR and WNYC, and its talkie WOR etc.—the AM dial is overwhelmed by two musical formulas. There is the big beat and the big sound. Even the country and western specialists seem to have sharply declined.

The big beat is the top 40, the boomchucking antimusical pop 45's favored by tin-eared teens and retarded housewives. The big sound is off the lp's ground out by the stringy, brassy big-recording studio bands.

There is virtually no classical music, no jazz, no ethnic, no drama, no conversation—only the habitual, witless, cliche'd chatter of the deejay jabberjacks.

Fallout—Hair

There were these exceptions: a symphony concert (recorded) from the Canadian Broadcasting Co., whose nighttime signal is strong in several locations; down the east coast; a fine half-hour science fiction drama from CBS Radio's "Suspense"; the best in recorded Negro gospel music on WAUG, Augusta, Fla.; fine Negro blues music, played segue, from a Louisiana station whose call letters were lost in the deejay's thick accent; a very schmaltzy band remote on CBS Radio from the Roosevelt Hotel, New Orleans; a discussion of fallout on a southern station's women's show (fallout of women's hair, that is); a sotto-voiced southern deejay who opened his morning show with a half-hour of the old Glen Gray band disks; a Baltimore sunup to sundown outlet that asked listeners to "talk back, talk back, talk back" in an echo-chamber transcription aimed at getting programming ideas; a few bars of a Benny Goodman quartet disk that was faded for news; CBS-taped Bing Crosby-Rosemary Clooney quarter hour; and widely scattered featurettes from the network tape services.

NBC's "Monitor" was not caught, and there are undoubtedly other exceptions. But they are extremely hard to come by in the welter of big beat and big sound. Of the two disk formats, the big sound is easily the least abrasive. But, esthetically, it leaves much to be desired. Although the catalog is almost exclusively made up of melodic show tunes and standards, the scoring and instrumental work and studio trickery (echo etc.) are incredibly cliched. It probably started with Nelson Riddle and Frank Sinatra and it has extended to Billy May, Percy Faith, Mancini, the Hugos, Montenegro and Winterhalter, Billy Vaughn, Si Zentner et al. Whether the station labels it "fine," "wonderful" or "beautiful" music it is saccharin with Riddle, fulsome with echo and dead in repetition of gimmicky arrangement.

There are two exceptions. Van Alexander, with Kay Starr, has striven for a sound that combines the r-r beat with studio arranging, and the so called old Glen Miller band, fronted by Ray McKinley, retains a style at least distinct from the Nelson Riddle camp followers.

The amazing conformity in pro- (Continued on page 38)

Bert Leonard Hopes FCC Isn't Inviting 'Spinsterish Standards'

By HERM SCHOENFELD

87th Precinct?
The first winner of this year's TV Guide award poll will probably be announced by the New York City police department.

The Award bowl (worth about \$200), on display at NBC's 30 Rockefeller Plaza headquarters, was stolen from its locked glass display case.

Roy Rogers Hour ABC Sat. Entry; Web's New Look

ABC-TV's Saturday night schedule next season will have a strong sound of music, according to present programming plans. For the 7:30 to 8:30 p.m. slot, the "Roy Rogers Musical Show," has been definitely pencilled in as a new starter for the network. The one-hour show is out of the Revue Productions stable and will feature Rogers, his wife Dale Evans and The Sons of The Pioneers in a country and western music show. Another one-hour music offering, the Lawrence Welk show, is due to stay where it is at 9 p.m. next season.

ABC-TV schedule next season will have quite a new look throughout the week. Strong possibilities are such shows as "Battle Zone," an hourlong World War II Warner Bros. dramatic series; "Archie," a Screen Gems entry based on the cartoon strip; "Come A Runnin'," a half-hour comedy series made by Crosby Productions; "Joe and Josie," a half-hour comedy series with Mort Sahl from Four-Star Productions; "Philbert," a half-hour comedy from Warner Bros.; and "The Plainsman," an hourlong drama out of Revue Productions.

New shows that are set or virtually set are "Going My Way," the Gene Kelly starrer for Revue; "Our Man Higgins," the Stanley Holloway series for Screen Gems; "Rodeo, USA," an hourlong show about the rodeo circuit made by Ziv-United Artists; and "The Workers," a half-hour situation comedy produced by Leonard Stern.

Due back at its usual stand on Thursday at 10 p.m. is "The Untouchables." Although the future of the series was in doubt because of star Robert Stack's continuing status with the show, an understanding has now been reached which will permit the show to go on for at least another year.

CBS-TV's 3 Hours Of Summer Replacements; Clients Stay With Time

About three hours weekly looks available for nighttime summer replacements on CBS-TV. The remainder of the schedule, for the most part, will be reruns of present shows on the schedule.

This is how the three hours break down: Sunday, "Jack Benny Show" is out for the summer and web will need something to fill the 9:30 to 10 p.m. slot; Tuesdays, Red Skelton and "Garry Moore Show" are out for the summer; Wednesdays, Dick Van Dyke probably will be out; Thursdays, "Gertrude Berg Show" goes off. Web and sponsors holding the above mentioned time periods are seeking replacements.

Coming in to replace Danny Thomas and Andy Griffith on Mondays are one-hour reruns of "The Lucille Ball-Desi Arnaz Show." The 12 reruns were televised as specials in 1957, '58, and '59. General Foods, sponsor of the two half-hours, will sponsor the hourlong reruns, which are to start July 2.

However well-intentioned the FCC was last week in pillorying ABC-TV execs for airing that controversial "Bus Stop" episode starring Fabian, the Commission also has strengthened all the "play-it-safe" tendencies in network television. Some program producers see a danger of network drama declining into an aseptic blandness without sex, without violence and without audience interest.

Bert Leonard, producer of the "The Naked City" and "Route 66," said he hoped that the FCC hearings were not a cue for network execs to turn into "FBI agents" tracking down presumed excesses on television for the benefit of the FCC's delicate sensibilities. With respect to improving tv standard, Leonard said: "There's been a lot of talk about quality in television drama, but I have yet to hear anyone really define it."

"It certainly does not mean," Leonard asserted, "that quality can be achieved by having only one killing per show or eliminating sexual overtones. Creative minds in television must be free to use any legitimate dramatic device just so long as it has something to say." Leonard said the program makers don't need any more "shackles or chains" which would make impossible "strong story-telling."

Leonard said if the networks are frightened into accepting spinsterish standards for its dramatic fare, then the top creative talents will scram the medium. "If I can't say what's on my mind on tv, I'll say it somewhere else."

In the meantime, however, Leonard is envisioning broader vistas on network television. For the 1962-63 season, he'll continue with his two-click network entries. But he already has on the board two additional one-hour shows for the 1963-64 season. One of the new hour shows will be filmed in New York; the other in Washington.

A Coast resident who makes about 35 eastward flights annually for his "Naked City" series, Leonard is still sold on New York as a shooting site for television. "It probably costs from 10 to 12% more to make an hour-film in New York than it does on the Coast because of stiffer labor regulations, but it's worth it," Leonard said.

Leonard, however, is cool about the comeback of live television. He is a firm film-can-do-it-better advocate who looks upon the so-

(Continued on page 42)

'Defenders' In Guild Squeeze

Jurisdictional feud between Screen Directors International Guild, N. Y., and Coast-based Directors Guild of America has flared anew—with CBS-TV's "The Defenders" hourlong anthology series caught in the squeeze this time.

The New Yorkers were to turn out, over 100 strong, to demonstrate this (Wed.) morning at the Filmways lot in upper Manhattan, where "Defenders" shoots. This follows more than a month of fruitless efforts by SDIG to sign up producer Herbert Brodtkin's Plautus Productions. Latter has a contract with the Coast guild and claims, hence, that its hands are tied in the matter.

SDIG, with membership in Gotham of some 500 directors, recently scored gains by pacting indie producers David Susskind and Ely Landau, both of whom have shot theatrical pix in New York. Solution was for DGAers on their projects to take out SDIG membership as well. In all, SDIG has 128 producers signed covering theatrical and telefilm production in New York.

SDIG said it would picket "Defenders" as long as necessary—meaning until a pact is signed.



For Action,



Romance,



Suspense,



Spectacle,

'Leave It

Going into its sixth

Whatever it is that little boys are made of, Beaver Cleaver sure has it—and in big amounts. For five straight seasons now, he's been winning kids, charming adults, enriching sponsors.

Of course, ABC doesn't just leave it to Beaver in the family fun department.

Other long-run, big-fun hits (likewise first in their time periods*)

*Source: Nielsen 24 Market TV Report, week ending Feb. 4, 1962; Average



Adventure,



Thrills,



Mystery,



Laughs,

To Beaver'

boffe season this Fall

are *Ozzie & Harriet*, now going into its eleventh season, *The Donna Reed Show* (fourth season), *The Flintstones* (third season).

In other programming categories, but also top-rated in their time periods, are ABC's *Cheyenne*, *Rifleman*, *Ben Casey*, *Naked City*, *The Untouchables* and *Target: The Corruptors*.

For success in network television, leave it to **ABC-TV**

Audience; all commercial programs, Mon. thru Sun., 7:30—11 P.M.

Canada Film Board Signs With NBC Int'l As Its Latino Sales Rep

NBC International is going to represent the National Film Board of Canada in South and Central American tv deals. There are about 150 films in the government film company's catalog, most of them documentaries but included too are several cartoons.

Signing on as sales rep for NFBC marks the beginning of an NBC International campaign to become sales rep for a variety of foreign tv systems and packagers. NFBC has its own salesmen canvassing Latin America, but evidently the production group decided to let NBC rep it in S.A. instead, in an effort to keep up with what appeared to be changing times on the international tv selling scene. Deal was made by NBC's Al Ferleger.

NFBC, which has been highly successful getting its material sold in other countries, has not been able to dent S.A. And the reasons given for the deal with NBC International is that NFBC did not have salesmen permanently based there. NBC does, in line with a currently popular foreign tv selling theory.

A distrib has to have a man on the spot when time opens up or when a sponsor is out looking for product. And by having regular salesmen in a market, chances are thought to be better that he'll understand the local political factors that often affect tv selling.

NBC International has three permanent men in Mexico, a man in Argentina, a man in Colombia and two in Brazil. The web says that where it doesn't have stationery salesmen, it has either a station ownership arrangement or a "network affiliation," which purportedly make it easier to consummate a film sale.

'Jungle' & 'Islanders' Domestic, O'Seas Sales In MGM-TV Hr. Push

"The Asphalt Jungle" and "The Islanders," MGM-TV's hourlong syndicated entries, have been sold in a combined total of 24 domestic and seven foreign markets.

"Asphalt Jungle" is in 14 markets, including WPIX-TV, N.Y.; KGO-TV, San Francisco; KTTV, Los Angeles; WKBT-TV, Miami; WJZ-TV, Baltimore; KPHO-TV, Phoenix; KMSP-TV, Minneapolis; WTTV, Indianapolis; WBAP-TV, Fort Worth; WNEP-TV, Scranton; WTVQ, Rockford, Ill.; WALA-TV, Mobile; KOVA-TV, Stockton-Sacramento; and WANE-TV, Fort Wayne. The series has also been licensed to the Republic Broadcasting System in the Philippines.

"Islanders" has been most active in the foreign market with licensing deals in Australia, Argentina, Peru, Uruguay, the Philippines and CHAN-TV in Vancouver. Domestically, "Islanders" has been sold to many of the stations which bought "Asphalt Jungle."

Another MGM-TV series, "Father of the Bride," has also been sold recently to Associated Rediffusion in England and to the Broadcasting Corp. of Japan. New deals are putting "Father" into a total of 11 overseas countries.

SPACE EXPLORATION SERIES ON EDUC'L TV

Minneapolis, Feb. 13. KCDA-TV, the Twin Cities' area non-commercial educational station, is making the video tapes for a tv series of six, possibly eight, programs on science education and space exploration.

Sponsored by the National Aviation and Space Agency (NASA), the series has Harold G. Plummer, science consultant for the State Department of Education, as its lecturer. Series will seek to attract talented youngsters into scientific studies as well as to acquaint the general public with advance space programs.

KTCA-TV here will be the first to show each of the films with the opening telecast scheduled for Friday evening '16. Other tv educational stations around the country then will receive copies of the film which will be available for them.

Gene Kelly's Cincy Pact

Cincinnati, Feb. 8. Gene Kelly, veteran Philadelphia sportscaster, has signed as associate to Waite Hoyt for airings of Reds National League baseball games this season.

A former minor league ballplayer, Kelly did the play-by-play of the Phillies from 1950 through 1959 and later packaged and produced sports events in the Philadelphia area. He succeeds Jack Moran, who recently accepted a fulltime job with WCPO radio and tv.

1st National TV Distrib Plans 200,000-Share Offering at \$2 Per

Washington, Feb. 13. First National Television Distributing Corp. plans to offer 200,000 shares of Class A capital stock to be offered at public sale at \$2 per share on an all-or-none basis. Of the total, 20,000 shares have been sold to execs of the underwriting firm—International Services Corp.—at a token one cent a share for their services.

The New York outfit, which is asking Securities & Exchange Commission to register the shares, is engaged in producing, distributing and sale of motion pictures and tapes for television. It has exclusive tv rights to 13 feature films and exclusive foreign distribution rights to 278 half-hour tv series segments.

Of the \$300,000 anticipated take from the stock sale, \$87,653.57 will go for paying off a debt to Walter E. Heller & Co. and \$20,000 for backpay to officers.

The balance will be applied to working capital and other general corporate purposes.

The company has outstanding 20,000 Class A and 200,000 Class B shares, according to SEC. Sale of the stock to the public at \$2 per share will result in a hike in the book value of stock now outstanding from 32 cents to 80 cents, and a corresponding dilution of \$1.12 per share in the book equity of stock bought by the public.

Bernard L. Shubert is prexy and principal stockholder.

WPIX PACTS BRITISH DOCUMENTARIES

WPIX-TV, New York Daily News, has purchased a couple of British documentary offerings, one a war sea series for slotting next fall.

Station, which has presented the reruns of "Victory at Sea" in New York, has packed with Independent Television Corp. for the half-hour series, "Sea War," produced by the J. Arthur Rank org in Britain. Series segs are introduced by Admiral Sir Casper John and narrated by Rear Admiral Roy Foster-Brown. Besides British navy war film, the series features captured Japanese and German footage.

Also picked up by WPIX is the Granada Television hour teleumentary, "Paris—The Cancer Within," produced by Tim Howat with Robert Holmes as narrator, showing Paris during the last seven years under terrorist guns.

John Cameron, British political writer, scripted the show. No air date has been set.

Station has set "Divorce Court" for daytime slotting. Program, distributed by Storer Programs, had been playing on WPIX in an evening slot. Now 130 episodes of the series will be rerun by the station during daytime.

20th-TV Names Clark

Hollywood, Feb. 13. William L. Clark has been named west coast sales rep. for 20th-Fox-TV.

Clark, formerly veepee for Peter M. Roebuck & Co., and veepee and director of western division, ABC Films, will quarter at the 20th lot. He will work on syndication of studio series such as "Five Fingers" and "Hong Kong," also on syndication of feature films.

Economee In Distrib Deal on Ann Sothern

Economee, the rerun division of Ziv-UA, has acquired the "Ann Sothern Show" for distribution. Deal marks the first time Economee has acquired an outside property. In the past all Economee entries had been from the Ziv-UA catalog.

Series of 93 episodes was acquired from Ann Sothern Production Co. (ANSO). Series had been on CBS-TV. Economee is selling the Sothern starrer for off-network airing starting in April.

ABC Calls Meet Of o&o Toppers

Julius Barnathan, prexy of ABC's o&o tv stations, and Stephen C. Riddleberger, his radio counterpart, will wrap up an intensive week of meetings with station managers in New York Friday (16). Sessions are the first under the recently appointed leadership of Barnathan and Riddleberger who are due to tighten the fiscal reins on o&o operations while maintaining local programming autonomy.

ABC-TV network execs are briefing the o&o managers on programming and sales plans for the 1962-'63 season. Among themselves, the station managers have been discussing the problems of local public affairs programming and the possibility of interchanging such shows among the o&o's.

TV station managers attending are: Joseph Stamler, WABC-TV, N.Y.; Sterling Quinlan, WBKB-TV, Chicago; John Pival, WXYZ, Detroit; Elton Rule, KABC-TV, Los Angeles; and David Sacks, KGO-TV, San Francisco. Radio o&o managers are: Hal Neal, WABC, N.Y.; Ben Hoberman, KABC, Los Angeles; Elmer Wayne, KGO, San Francisco; Ralph Beaudin, WLS, Chicago; and John Gibbs, WXYZ, Detroit.

Northwest 'Passage' Into Tint Syndication

Stepped up activity in local colorcasting has nudged MGM-TV to take its "Northwest Passage" series off the shelf for offering to stations with tint facilities. Metro has already closed a deal with KCOP, Los Angeles, for the series of 26 color episodes which originally ran on NBC-TV in 1958.

Several other key market deals are also in negotiations with Metro talking to set manufacturers about the possibility of co-op sponsorship setups on "Passage" with their local distributors.

Macandrew Tapped For Ch. 13 Educ'l Role

James F. Macandrew was hired to be director of school programs for Educational Television for the Metropolitan Area Inc., new owner of Channel 13 in N.Y.

Macandrew has been exec director of the Regents Educational tv project since the summer of '58. At that time, he went on leave from his position as broadcasting chief of the N.Y.C. Board of Education, but he'll continue to retain that job in addition to his new position.

MGM's Post-'48 Sales

MGM-TV's latest group of 30 post-1948 features have been bought by 22 stations. The package was placed into release early in January with eight pre-release deals.

Since then, the package has been sold to KMOX-TV, St. Louis; WFBM, Indianapolis; KLZ-TV, Denver; KONO-TV, San Antonio; WCCO-TV, Minneapolis; KONA-TV, Honolulu; KTAR-TV, Phoenix; WKZO-TV, Kalamazoo; WMTW-TV, Poland Springs-Mt. Washington; WDAU-TV, Scranton; KOLO-TV, Reno; WTTN-TV, Albany; WCIA-TV, Champaign-Urbana, Ill.; and WMBD-TV, Peoria.

The 30 films released by MGM-TV last year have been sold to 50 stations.

'Casey', 'Kildare'-Sons of 'Medic'

Oldies Spring To Life In Syndication as Suture Segs Get Hospital-ity.

100 'Everglades' Markets

Ziv-UA's "Everglades" has raised its market total to over 100, according to the company's sales report. In Birmingham, skein was bought by Morris Shell Homes and the Bank for Savings and Trust on WAPI-TV. Southern State Drug and LeBlanc Auto Sales signed to cosponsor the skein on KLFY-TV, Lafayette, La. Station sales include KVTU, Dallas-Ft. Worth, WFMJ-TV, Youngstown, and KROC-TV, Rochester, Minn.

N.C. Radio Station Defies School Board in Airing Cancelled Lecture Series

Kinston, N.C., Feb. 13. A Kinston radio station will broadcast a series of five "Americanism" lectures which were cancelled abruptly by the City School Board last week.

The lectures, part of a symposium on "the clash of ideologies in the world today" were stopped after the second lecture at Granger High School.

School officials said they were bombarded by parents and school patrons protesting the political overtones of the first two lectures.

But manager Jack Hankins of radio station WELS announced: "We believe that by presenting these five lectures... impartially, as a public service, citizens of the community will be able to judge for themselves the value of this series on Americanism and the 'isms' of the day."

AFTRA SLAPS RECORD FINE IN KFVB STRIKE

Hollywood, Feb. 13. One member of American Federation of TV & Radio Artists was fined a record \$8,000 and two others \$5,000 apiece when found guilty by union of strikebreaking activities.

Action stemmed from the four-month strike against KFVB which ended last November. Garry Goodwin was socked with the top tap, other two being Roger Christian and Ted Randall. All employed by KFVB were expelled from AFTRA.

Joe Louis Documentary On Metropolitan Sked

Former heavyweight champion Joe Louis is being documented for television by Metropolitan Broadcasting. Due for a spring showing, a one-hour show about Louis is being produced by Metropolitan's director of programming, Jack Lynn, for telecasting on the chain's five stations: WNEP-TV, N.Y.; WTTG-TV, Washington; KMBC-TV, Kansas City; KOVB-TV, Stockton-Sacramento; WTVH, Peoria; WTVF, Decatur, Ill.

The ex-champ will appear on the show which will utilize his personal memorabilia and film clips to tell the story of his career.

ABC Int'l Rep Deal On Toronto CFTO-TV

ABC International Television will be acting as sales rep in the U.S. for CFTO-TV, the Toronto station owned by Baton Broadcasting Ltd.

ABC International, which was barred from buying part ownership in CFTO-TV by the Canadian Board of Broadcast Governors, is participating in the station's operation via a longterm loan, reportedly around \$3,000,000 on which it is being paid off out of CFTO profits.

ANDERSON'S EXIT

Howard B. Anderson, viceprexy over sales for ABC Films for the last three years, has exited the company.

His replacement is due to be named shortly.

In two years, the telefilm reruns of "Medic" have not chalked up one single sale, yet all of a sudden the half-hour off-network series has gotten warm again.

After having been syndicated in 127 markets by 1959, the distributor couldn't get a new sale no matter how hard it tried, so eventually it gave up trying. In just a few days of last week, however, the distrib, NBC Films, picked up seven station deals for the Richard Boone-fronted medico series, and while one can only guess at the reason, it seems that the sudden retraction is due mainly to the successes of "Ben Casey" and "Dr. Kildare," two latterday medical skeins.

For instance, no station in Boston bought "Medic" in the first place. Last week, Boston finally came through: WBZ-TV signed on the line for the new syndie show. Other deals were made with WTCN, Minneapolis; WDSN, Duluth; WGAN, Portland; WBT, Charlotte; WVEC, Norfolk; and another deal was just made with KATV in Little Rock.

Streibert Sez WTCN-TV 'Doing Very Nice, Thanks' Since Going Indie Way

Minneapolis, Feb. 13. WTCN-TV, Life-Time's local television station, hasn't been hurt at all by loss of its ABC affiliation to rival 20th-Fox's KMSP here eight months ago and the fact that it ever since has been sans any network affiliation. At least, not hurt as far as audience ratings are concerned.

This is according to Theodore G. Streibert, WTCN general manager. In fact, with the Life-Time station now depending largely on movies for its prime time tv programming, audience gains have been substantial, he asserts. These gains have come since April 15, 1961, when the ABC network switched over to KMSP-TV here. Streibert cites the ARB Dec. 1961 report to back up his claim. This report, he points out, shows "overall share of audience and overwhelming dominance of the children's audience in the Twin Cities' market" for his station.

"Since last April, when WTCN-TV became the Twin Cities' source for non-network, independent programming, the station has developed an audience dominance never before established in such a short time," avers Streibert.

WBBM-TV TO AID OF CHIP'S CHAMBER ORCH

Chicago, Feb. 13. WBBM-TV has volunteered to lend a public service hand to the financially-distressed Chicago Chamber Orchestra, a nine-year-old unit which recently lost its partial subsidy from the Art Institute. The station will present the orch in a 30-minute program in prime time on March 8 and, in lieu of a pitch for funds, will make it known that the longhair group is available for engagements.

The CBS anchor has several other specials on tap for the next couple of months, all of them documentaries. An hourlong opus on Statesville Penitentiary, titled "The Wasted Years," will be telecast on Feb. 21, with Hugh Hill narrating. Three separate programs on Southeast Asia are on deck for late March or early April, per the current assignment of WBBM-TV foreign editor Carter Davidson, who's due back March 7. And the spring edition of "I See Chicago" will probably be aired in April or May.

New 'Wyatt Earp' Sales

ABC Films reports three additional sales on the off-web "Wyatt Earp" series, boosting the total markets for the oater to 67.

Stations most recently linked include KROG, Jefferson City; WLSL, Roanoke; KGMB, Honolulu. There were seven other January sales, according to the company.

LOCAL PUBAFFAIRS DILEMMA

Now She Knows

Atlanta, Feb. 13. A 10-year-old Atlanta girl wrote a letter to WSB Radio wanting to know "what do you do when you work at a radio station?" This query perplexed the public relations department and they gave it much study. They knew there was work going on around them, but they didn't seem to be able to frame a letter that would adequately present it to their young correspondent.

So, fifth grader Mae Ruth Hester, was invited to visit White Columns, as station's lovely antebellum type home is named. In cooperation with pupil's school in nearby Hapeville, WSB sent one of its traffic patrol cars out to fetch Mae Ruth at noon. They also invited her to bring a classmate.

Red carpet treatment was accorded two youngsters by WSB personnel and started with a grand tour of station's facilities. Later in afternoon Mae Ruth and her friend, Vickie Duncan, were interviewed on air and told their impressions of station.

A souvenir folder containing on-air photographs, records autographed by WSB Radio announcers and also a letter of appreciation (for their interest) from station manager Frank Gaither were presented to each child at the end of the visit.

LCA's 'Rocky' and 'Bullwinkle' Top Bonanzas In Merchandising

Merchandising aspects of "Rocky and his Friends" and its offspring "The Bullwinkle Show" are expected to produce \$1,000,000 in royalties this year.

Licensing Corp. of America veepes Alan Stone and Leon Newman say that there are now more than 500 products being merchandised based on these programs. In addition, the LCA has signed a contract with McClure Syndicate for cartoon rights based on the shows. McClure will be selling daily cartoon strips in newspapers throughout the United States.

LCA has found a goldmine in the Bullwinkle character which is a moose. There have been cartoon books based on that character with such titles as "Mother Moose." They have licensed a gun called the Mooseket, also a set of Moosical toys. However, there was some doubt as to the advisability of licensing a Mighty Moose line of toys, and so it was abandoned, but they did permit a "guided moose."

According to Stone and Newman, the "Rocky" and "Bullwinkle" merchandise licensing was behind some of the other cartoon shows last year, but this year, with coin hitting the \$1,000,000 royalty mark, it has become the top bonanza in the licensing field.

Mpls. Protesting 'Big Stick' Plans

Minneapolis, Feb. 13.

The four Twin Cities commercial television stations—WCCO-TV, KSTP-TV, KMSP-TV and WTCN-TV—in combination want to erect two high tv towers in a local suburb. And they have received authority from the Federal Aviation Agency (FAA) to do so.

However, the suburb in question is within the "hub" of Twin Cities air traffic. Consequently, the Metropolitan Airports Commission (MAC) is sending a protest to FAA against the joint venture and asking for revocation of its permission.

MAC director Henry Kuitu said that the towers at the proposed location would be a hazard to air traffic for the six MAC airports in the Twin Cities metropolitan area.

One tower would be 1,749 feet tall and the other 1,649 feet; but tops of both would be at the same level because one would be built on 100 feet higher ground.

"The tv people have been getting what they want," Kuitu told the MAC Commission at the meeting when the protest was adopted. "There has been considerable confusion. The matter should be explored more fully by the aviation interests."

Phil James, MAC operations director, said the towers would be no hardship for instrument flying, but would be for visual flying, because they would not be easy to see in a slight fog.

Love Those Expos

WNBC Radio, NBC flag in N.Y., is making a big thing of covering expositions. This spring, the local outlet says it will devote 135 hours of live, remote coverage of four popular annual expositions in N.Y.C.

On March 14, it'll start three straight days at the 45th annual International Flower show. Soon after, beginning March 26, they'll do five days of the International Photography Fair and then wind it up with an April 23-27 stint on the sixth annual International Automobile Show.

Stan Hubbard In Local Tint Sprint As A News Hypo

Minneapolis, Feb. 13.

The lone Upper Midwest station having its own video color equipment, Stan Hubbard's Minneapolis-St. Paul KSTP-TV, a NBC affiliate, now is taking occasional color shots for its news programs.

Tomorrow (14) for a special Valentine day program it also will televise another of its own produced color specials. This second color special, titled "Let's Sing About Love," will feature the Chorales who scored such a hit on the station's first. But there'll also be Frankie Avalon and John Rait as guest stars.

It so happens that singers Rait and Avalon were to be in the Twin Cities for other appearances and consented to contribute vocal numbers on the air. The Chorales are a big Minneapolis mixed singing group which has won wide acclaim. KSTP-TV's Ken Barry and Ed Kindt are the color show's producer and director.

Twin Cities' RCA dealers sponsored the first KSTP-TV produced color special. These dealers have credited it with boosting color sets sales hereabouts appreciably. "Let's Sing About Love" will be sponsored by Twin City Federal Savings & Loan, this neck of the wood's foremost buyer of air time by a considerable margin.

Capp's Cartoon Series

Cartoonist Al Capp has signed with Ziv-UA for a half-hour cartoon series of his own creation.

New series, created and supervised by Capp, will be produced in N. Y. Cartoonist will originate new characters, combining 20th Century civilization with Sixth Century chivalry. It's planned to provide a continuing and slightly acerbic look at life.

DOLLAR DROUGHT, CLIENT TIMIDITY

By MURRAY HOROWITZ

The hard-hitting, provoking documentary, produced locally and dealing with local controversial problems, is a rarity on the New York journalistic television scene.

There are plenty of local pub-affairs guest shows where "Mr. Big" makes a statement on a sticky issue which makes the newspapers the following day. The same electricity doesn't seem to charge the locally produced documentaries dealing with the local scene.

Of course, there are some exceptions. It would be hard, though, to find many local counterparts to "CBS Reports," "NBC-TV's 'White Paper,'" or "ABC-TV's 'Close-Up.'" What is true of the Big Town with six commercial outlets, in a measure, is believed to be true of stations throughout the country.

Richest station in the Big Town, WCBSTV, does focus its documentary attention on local controversial issues. It did the Newburgh relief dilemma months before the subject was handled by NBC-TV. In its recent "White Paper," WCBSTV's vehicle "Eye on New York," though, is slotted Saturday afternoons from 2:30 to 3 p.m. a time period which one wag said would be tough on "Gone With the Wind." Other than the "Eye on New York" vehicle, WCBSTV has some prime evening slots for its documentaries and they deal with problems ranging from the influx of Puerto Ricans to slums to housing segregation. Many of them have been quite effective. It's a budget though of \$10,000 versus a \$100,000 for a "CBS Reports."

Other than WCBSTV, the documentary entries in controversial local issues are sparse, indeed. WNBC-TV has had one or two; WABC-TV's local entries on its "Expedition" series have been color stories about New York.

Indies most active in pubaffairs documentary production are WPIX and WNEU-TV. These entries, though, deal with national and world problems, a factor which allows them to be played in other markets for additional revenues. WOR-TV recently did one on the aged but its local documentary push hasn't been strong to date.

For stations other than affluent WCBSTV, it's as if a vacuum existed on the city-side of documentary tv journalism, the journalism that digs a story, exposes the problems and comes to some conclusions. Situation is especially true of hard, tough, tough subjects. It was a network that did "Biography of a Bookie," a story which has its counterpart in every city with a tv antenna.

Big reason for the comparative vacuum is dollars. Where local newspaper sends a man to do an expose on mental hospitals, for example, it's a matter of a few weeks' salary. The reporter may have himself committed for weeks and come through with a running expose story that lasts for days. If a local tv station would try the same subject the costs would be comparatively astronomical.

Then there's the sponsorship situation. Many local pubaffairs

(Continued on page 38)

'CAVALCADE OF '60s' NOW IN 20 MARKETS

Allied Artists Television's "Cavalcade of the 60's" has moved into two more markets, bringing total sales to over 20 markets.

Package of 40 post-'48 pix has been sold to WCCO, Minneapolis, and KMBC, Kansas City. Also sold to WCCO was AAT's "Bomba" package of 13 features. Titles in the package include "The Phenix City Story," "Wichita," "Friendly Persuasion," and "Al Capone."

Barney Broiles, formerly with Ziv-UA and NBC Films, has joined AAT as southwestern sales manager.

Middle East Yens U.S. TV Product But Blocked Currency Major Snag

Yank Clients Take Lead

Foreign affiliates of American companies in such fields as soft drinks, soaps, etc., are a spur to commercial tv in the Middle East and other areas of the world. These affils, through the parent company, are familiar with the advertising use of tv.

According to Television Programs Export Assn. prexy John McCarthy, when a commercial tv outlet opens in a place such as Lebanon for example, the foreign affils of American companies are the first to hop on the tv bandwagon with commercials. Local enterprises, he said, then follow suit, feeling there must be something to this new ad medium if it attracts American giants.

Middle east was described as an active, growing tv market, hungry for American product, by John McCarthy, Television Programs Export Assn. prexy. McCarthy rendered a report on the Arabic world after a three-week swing through the Middle East and Greece.

Big problem in that part of the world, according to McCarthy, is the currency situation with government and private tv interests unable to pay American tv exporters in hard currency. McCarthy said that there are many ways to work out some amicable exchange agreement whereby program exporters can finally get dollars in exchange. He said he would explore some of the possibilities shortly at a TPEA board of directors meeting.

McCarthy, onetime topper of the Motion Picture Export Assn., has had many experiences in working out intricate exchange deals. He will bring that experience to the solution of the middle east blocked currency situation.

TPEA prexy expressed the hope that soon the Arabic market would warrant dubbing of vidfilm product. He described the current practice of titles as primitive. Cost of Arabic dubbing was estimated at \$700. Top price currently in one of the largest Arabic markets, Egypt, is about \$100 per half-hour. Other Arabic markets include Syria, Lebanon, Iran, Kuwait, Tunisia, Morocco, Algeria, Saudi Arabia, and a few other places.

Greece, he said, should have a positive decision on starting tv there within the next two months.

Split-up of Syria and Egypt has caused problems. American exporters prior to the split had made deals with the United Arab Republic, with the licensing arrangement including both Egypt and Syria, but with Egypt obligated to pay. After the Syrian revolt, American exporters had a tough time retrieving their prints, let alone hold down the number of reruns. New Syrian government, though, inherited a new Damascus studio which had been built by

(Continued on page 38)

Storer Group In Production Deal On 'Hobo' Series

Storer Programs, subsidiary for production and distribution of tv shows set up last year by the Storer station group, has pacted for production of a half-hour film series based on the current theatrical release "The Littlest Hobo," featuring a performing German Shepherd dog.

Deal was firm between Terry H. Lee, Storer veepes and head of Storer Programs, and Bruce Eells, prexy of Television Artists and Producers Corp., Los Angeles.

With a fall network sale the aim, series will be produced by McGowan Productions, producer of the feature film. Heads of the production firm are Dorell and Stewart McGowan, whose video program credits include "Death Valley Days," "Sky King," and pilots for "Dr. Christian" and "Silent Service," along with several video commercials for major sponsors.

The low-budgeted feature "Hobo" reportedly has grossed more than \$1,000,000 in limited U.S. engagements and has pulled critical and public acclaim. Story concerns the adventures of London (called Knight in the series), a German Shepherd with a Robin Hood dog-gone complex who wanders the globe on his various missions. Series will be shot in color and utilize foreign as well as U.S. locations.

Series, says Storer veep Lee, fulfills the group's quest for a web-quality skein. "The basic concept possesses all the qualities essential to an entertainment series of the highest calibre and promises a very bright future in audience acceptance."

Affiliations of the Storer tv stations covers all three networks.

BARTELL, MACFADDEN MERGER APPROVED

The Macfadden Publications-Bartell Broadcasting merger is now a fait accompli. Stockholders of both corporations gave their okay and, henceforth, the entity will be called Macfadden-Bartell Corp.

The Bartells recently acquired control of Macfadden. Merger arrangement calls for exchange of one share of Macfadden common for two shares of Macfadden-Bartell capital stock.

Gerald A. Bartell will be president and board chairman, Lee Bartell exec veep and treasurer and Fred Klein exec veep in charge of publishing. Veep and secretary is Melvin Bartell.

'Biography' Segs For So. America

The Official Films-Wolper half-hour "Biography" series has been sold for South American distribution to Freemantle, and Official prexy Seymour Reed says at least three of the stanzas concerning 20th century figures will be two-parters.

Dubbing is now being started on finished product in both Spanish and Portuguese. Besides the SA distrib pact, "Biography" has been sold to new sponsors for regional bankrolling; but, says Reed, the deals will be announced later by the ad agencies that negotiated the contracts. Series, incidentally, premed in San Francisco (KRON-TV) last week to good press notices. Currently slated for double treatment are the Roosevelt, Hitler and Stalin stanzas. Wolper production is using at least 50 sources for the bios, says Reed, including the archives of seven major studios, the British Information Service, U. S. Department of Defense, Notre Dame U. Edison Institute, Roosevelt Foundation, National Archives, Library of Congress, Indian Consulate, Antarctica Assn. and families and heirs of subjects plus a number of private collections.

All deals, says Reed, are being closed for 52 weeks (39 originals and 13 repeats). Prices, he says, are higher than for the company's "Devon" femme gumshoe series, when it was first run, and "Bio" is costing more to produce than did the live-on-film skein.

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Twenty-six significant hour-long programs...each an important television event by itself. As a package, unquestionably the greatest integrated-yet-independent lineup of quality TV programming ever syndicated! The topics...as broad as the world itself. For example:

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Original music by Elmer Bernstein
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Maurice Chevalier hosts...

INVITATION TO PARIS

Produced by Pierre Crenesse
Starring Patachou, Fernandel, Jacqueline Francois and Paris itself

George K. Arthur hosts...

Selections from his PRIZE PACKAGE

Including:
"The Bespoke Overcoat"—Academy Award Oscar Winner
"Glass"—Academy Award Oscar Winner
"The Stranger Left No Card"—1st Prize, Cannes



Frank Gallop hosts...

THE LEGEND OF RUDOLPH VALENTINO

Produced by Saul J. Turell and Paul Killiam
Original music by Alexander Semmler
A Wolper-Sterling Production

Mike Wallace hosts...

BIOGRAPHY OF A ROOKIE

Produced by David L. Wolper
Photography by James Wong Howe
A Wolper-Sterling Production

Chet Huntley narrates...

BEHIND THE GREAT WALL

Grand Award Documentary
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HOLLYWOOD • TORONTO • CHICAGO

Admen Trot Out Pet Blurbs As Prelude To TV Com'l Festival —On Other Madison Ave. Fronts

Could be there are a few admen around who would rather attend the Cannes Film Festival on the Riviera than the TV Commercial Festival at the Waldorf-Astoria, but the latter, in its third year, is getting pretty popular in its own right.

Festival director Wallace Ross points out that several advertisers and agencies either bought space to tout winners last year or labeled their blurb winners on the air. Among them were Young & Rubicam and Benton & Bowles (ads in the New York Times) and Rayco, Dutch Masters, Plymouth and Ford's Valiant (tags on blurbs).

And William Van Praag, commercial producer and prexy of the Film Producers Assn. of New York who is a member of the Festival Advisory Committee, says he's sure some clients and agencies are stepping up frequency of air shots in New York on their pet blurbs to implant them in the minds of judges. He feels, in fact, that some have been dusted off from last spring campaigns just for Festival prepping, much in the manner that film producers tout Oscar nominees for the trade.

To make the competition more truly national this year, the blurbs will first be judged in New York, then semifinal reels (probably three in each category) will be screened in Toronto, Chicago, Dallas and Los Angeles by sizable judging boards in each city.

Final screening and awards presentation will be made at a luncheon in the Waldorf's Grand Ballroom, Friday, May 4. Chairman for the third year is John P. Cunningham, exec committee chairman of the Cunningham & Walsh agency.

Drug Drummers Dead Beat

Grey Advertising prez Herbert Strauss told the Pharmaceutical Advertising Club last week that the longterm hardshell of the proprietary drugs was on the way out. Forecasting revolutionary changes in the video pill pitch, Strauss said that with the birth of television success in the field seemed assured via a combo of a cold or headache remedy, an alert agency time buyer, the one-formula blurb and the willingness to put up a few million dollars to drum the commercial throughout the land.

Ingredients of the formula blurb, he noted, are: the speed promise it's either faster or fastest or a bare-bones minimum of plain fast; and overall relief claim, have medication, will travel to whatever the cite of the problem; multiple ingredients. It takes three or better for openers in this department; competitive foil, there's always an ordinary or other product that this one is better than; and appealing flavor, it always tastes good, like a medicine should.

Three factors among many acting against continued success of the approach, said Strauss, are the maturing of the tv medium so that repetition is wearing thin; the entrance of new products; and the standard formula claims are now under scrutiny by the FTC.

He noted the trend already beginning to a warm, human approach or to arresting techniques — a bow, no doubt, to the current Bufferin campaign.

Same time, Strauss warned that inevitably, some of the anti-formula campaigns will fail — "It might be in the distribution pattern, the pricing, the competitive picture . . . but 'there may be some unquestionable creative failures too. For we are not yet free on Madison Ave. of the confusion between creativity for its own sake and creative advertising."

Adsville: Veteran agency president, as depicted in Universal's current motion picture, "Lover Come Back," has lived by the slogan: "A man who can't be bribed, can't be trusted" . . . Betty Seay of the "Carnival" cast is the National Shoe Institute's Miss Smiling Ankles of 1962 . . . At Magazine Promotion Group luncheon yesterday, speaker Barton Cummings, prexy of Compton

cited a century-old rule from Mt. Holyoke (womens college) that forbade reading of Shakespeare, Robinson Crusoe and the Atlantic Monthly . . . Video blurbs for hundreds of national byproducts are slanted not at the 12-year-old mind but the six, says critic Marya Mannes in a TV Guide piece this week.

Emerson Foote: 'Upgrade Image'

The image of advertising needs to be improved by the advertising industry so that it will be more effective, Emerson Foote, prexy of McCann-Erickson, Inc. told the Advertising Club of Boston at a Statler Hilton lunch here. "To improve the image of advertising, we must answer our critics effectively and we must continue to improve our standards," he said.

"With automation at hand in America we only need to keep our distribution system strong and improving, to make everything the Commies have ever promised look increasingly ridiculous. But we cannot keep our distribution strong and improving, we cannot attain near-full production and near-full employment, at advancing wages, unless we employ advertising with optimum effectiveness."

He said that "Cuba" for all Castro's ranting, is rapidly turning out to be a "market test" that failed. He said that in Cuba the Communists "genuinely appear to be setting an example for all of Latin America to avoid. No doubt even the Cubans would avoid it if they could." Asserting that no Communist country has yet developed a sound system of supplying reasonable consumer wants of its citizens, Foote said the U. S. and Western Europe "have developed a very healthy economic environment for their average families."

Colgate's CBS Buy

Colgate has returned to the CBS-TV daytime fold, ending its exclusivity with NBC-TV daytime. Colgate, coming back to CBS-TV after a year-and-a-half absence, bought two quarters hours a week, with the selected slots spread over three programs. The trio of Colgate buys include "Millionaire," "Verdict," and "Love of Life."

Inside Stuff—Radio-TV

The late Ernie Kovacs was named the best television director of 1961 by the Directors Guild of America. Annual award (accepted in Hollywood by his wife, Edie Adams) was given to the comedian-producer-director for the "Ernie Kovacs Special," aired on ABC-TV a few days after his death last month in an automobile accident.

Union gave Jerome Robbins and Robert Wise the nod as best feature film directors for their work on "West Side Story." John Beaufort, former Christian Science Monitor drama critic, received the guild's critic award.

Bobby Darin, who tiffed with Ed Sullivan on rerun rights during the past year, has repacted to go on the Sullivan session during May when Darin will be appearing at the Copacabana, N.Y.

The rerun rights will be subject to Darin's approval and, if shown, will be at a non-conflicting time period. The last time around, Darin got AFTRA scale for the second showing. This time, however, he'll get the same fee on the live appearance.

The first Television Quarterly, the journal of the National Academy of Television Arts & Sciences, will be out on Feb. 15. Edited by Dr. A. William Blum of the Syracuse U. tv-radio center, first periodical will have yarns by Burton Benjamin, Gordon Hyatt, Bob Foreman and Hubbell Robinson.

Expected to be a hot item in the first issue is a story entitled, "Government's Limited Role in the American System of Broadcasting," by Prof. Walter B. Emery of Syracuse. Washington attorney Ted Pierson is penning "The Active Eyebrow—A Changing Style for Censorship." Periodical is to be a cooperative venture between ATAS and Syracuse and is said to be the first regular cultural publication sponsored by a trade org. Syd Eiges, NBC veeep, is chairman of the Television Quarterly editorial board. Book will contain takeouts from major addresses and from other publications plus a column for letters to the editors. It'll get distribution to 6,000 members in eight cities where there are now ATAS chapters. It's also to go to non-members via subscription.

Two "CBS Reports" programs, "The Fat American" and "East Germany—The Land Beyond the Wall," have been licensed by CBS Films for distribution in the non-theatrical 16mm film market. Licensee is Carousel Films.

Val Parnell: 'Who Says The Big Swing's Away From Indie TV to BBC?'

London, Feb. 13. BBC-TV's entry in the 20 top-rated shows—dominated by commercial tv for six years—does not mean viewers are switching to the Corporation's channel to any great degree. So says Val Parnell, Associated Television top brasser, who wants to nail the lie that there is a big swing away from the indie web. Parnell states the reason BBC video shows are featuring in the charts is mainly because fewer commercial shows are getting a full network ride. BBC, however, networks all its shows.

But despite the Corporation's healthy show in the network ratings, Parnell avers that the commercial stations' programming is still tops—as evidenced by regional rating scores.

TIO's Roper Study: Confidence in TV Up; Dailies Down

The public's confidence in television as a news source is on the increase while its faith in newspapers is declining, according to a recent study made by Elmo Roper Assoc.'s for the Television Information Office.

The study is a followup to the Roper survey two years ago that queried 2,000 adults to find the public's attitude toward video in the light of the quiz scandals. Using a similar sample, based on the U.S. census and respondents over 21 years old, it included six general questions dealing with tv and other media. Queries paralleled those in the '59 study.

Asked which version they "would be most inclined to believe" in the case of "conflicting or different reports of the same news story 39% cited tv while 24% chose newspapers. The answers represent a turnaround with tv getting only a 7% vote of confidence from the public two years ago against newspapers 28%. New study further shows that 28% said they would be least inclined to believe the newspaper report against a 7% negative for video.

TIO director Louis Hausman, in announcing the new study, stacked the results against a recent statement by Wall Street Journal prexy Bernard Kilgore, that broadcasting news and information are not the main functions of radio and television. Hausman discussed the study at a recent luncheon of the Television & Radio Advertising Club of Philadelphia.

TV-Radio Production Centres

IN NEW YORK CITY

Howard Cosell named director of sports for WABC Radio which will be airing the games of the New York Mets baseball club this season. David Linden has joined the station as director of research . . . Peter Elgar marking his 30th anni. as producer-director tomorrow (Thurs.) with a cocktail bash at his New York offices . . . Soupy Sales is the legit monicker of the star of the ABC-TV show, "The Soupy Sales Show." Clyde Adler is the puppeteer on the show. VARIETY's review erred on the billing . . . Joe Prescott Lombardi signed for a new cycle of film blurbs for Chevrolet.

Singer Tony Bennett guests the Mike Wallace "PM" spread Thursday (Feb. 22) one week before his Copa opening . . . New faces at WPIX-TV, New York-Daily News indie: Larry Sisson, formerly with ABC Radio sales, as WPIX sales promotion writer; former San Francisco KPIX staffer Jackie Smith named ad promotion supervisor; and Dick Owen added as research analyst . . . Jack Patterson, WPIX sales, on month's vacation in Florida . . . Rita Garner, who joined the web last fall as a writer and assistant to the sales development director, has been named director of sales promotion at Mutual . . . WOR-TV has received a plaque for "outstanding achievement in the field of television cultural entertainment" from the Italian Historical Society of America . . . Los Angeles Dodgers pitcher Sandy Koufax signed for guest stint on CBS-TV's "Dennis the Menace." CBS newsmen Walter Kunkin made two addresses in Denver last week (8) at that city's Rotary Club and Advertising Club functions . . . Bonita Granville, Wrather associate producer of CBS-TV's "Lassie," in town for publicity and promotion confabs re the three-partter being done on the show later this month . . . Elizabeth Seal, star of "Irina La Douce," signed for dramatic stint on upcoming CBS-TV "Route 66." Her spouse, Zack Matalon, also will be featured . . . Carol Byron, featured femme on CBS-TV's "Oh, Those Bells" and "Window on Main Street," in town from Coast . . . Sid Garfield, CBS Radio press info director, off to Chicago, Coast and Las Vegas on biz . . . WNAD, Oklahoma City, operated by U. of Oklahoma, joins CBS Radio web . . . CBS Radio's "Arthur Godfrey Time," from Feb. 22 through March 5, will originate from Las Vegas where Godfrey will be making a night club appearance at the Stardust . . . Robert Wussler of CBS News left Saturday (10) for Cape Canaveral where he will coproduce the CBS-TV coverage of Lt. Col. Glenn's Project Mercury space flight . . . CBS-TV's press info department has circulated a handy countdown dictionary to all tv editors in the country. Compilation was first made by General Dynamics . . . Rebecca Jane Paterson, daughter of Art Paterson, assistant producer of CBS Newsfilm Syndication in N.Y., christened recently in Rockville Centre Methodist Church . . . Richard Afton, senior producer for BBC-TV, has left N.Y. for Toronto and Hollywood. He's due to be on the Coast tomorrow (Thurs.). Afton is in the U.S. on a talent hunting expedition. He's staying at the Beverly Wilshire Hotel, in Hollywood, and his Coast tour and Las Vegas sidetrip is keyed to drumming up American talent for the BBC, not name talent, but talent which otherwise might not come to the attention of the BBC . . . Elisa Dorfman, 16-year-old daughter of Lou Dorfman, CBS-TV's ad-promo director, won a WINS Radio word scrambling contest. She scrambled enough letters to form words worth \$688.

Actor Rick Colitti now shooting his fourth "Car 54" seg of the season . . . Agency responsible for making the Robert Horton-NBC exclusive tv performance contract is Ashley-Steiner, not Marty Goodman . . . WNBC-TV topper Pete Affe off for a two-week break in Miami and Palm Beach . . . Paul Erbach, who has been administrative assistant to Writers Guild executive director Evelyn Burkey, was named the union's first assistant executive director . . . Stan Wins becoming news chief of WGMG (soon to be WHN again) . . . WINS deejay Murray Kaufman speaking March 13 at Flushing High School on teen opportunities resulting from a highschool diploma . . . Howard Todman, business affairs chief for Goodson-Todman, reappointed chairman of the radio-tv division of the N.Y.C. Cancer Committee's 1962 Crusade.

IN HOLLYWOOD

Eddie Cantor's show done a dozen years ago at Carnegie Hall is being edited down to 55-minute album as a collector's item for his friends. To say nothing of agency interest in it as a tv special . . . Jerry D. Lewis took time out from his tv writing assignments to put together a tome, "Crusade Against Crime." Between the hard covers will be case histories contributed by Robert Kennedy, J. Edgar Hoover, Vance Packard, Philip Wylie, et al. . . . Larry Berns, ex-CBS, joined the production staff of "Bachelor Father." RCA veeep John K. West became a first time grandfather . . . Charles Irving can't say he's typed for tv. After playing doctors in "Ben Casey" and "The New Breed" and a judge on "Perry Mason," he was cast as a bum on "King of Diamonds" . . . Ralph Levy moved in as producer-director of the Bob Newhart show . . . Austin Peterson, former veepee at Ted Bates for 13 years, was named Ad Council's managing director for the western division succeeding the late Fred Wile.

IN CHICAGO

The NBC stations, WNEB and WMAQ, have reactivated public affairs as a fulltime dept. Allen Burns, ex-WBBM, has been hired as pubaffairs manager for both stations. Betty Ross West will report to him . . . George Wolf has joined WGN Inc. as client service supervisor . . . Hal Fredericks, former national sales manager for the Balaban stations, is new Chicago manager for National Telefilm Associates . . . WBBK is cooking up a new women's show for daytime slotting. Harriet (Sis) Atlas is advising on the project . . . WGN's Jim Hanton attended the mid-winter Advertising Federation of America conference in Washington last week, on behalf of CFAC . . . Bill Griskey back at his WMAQ-WNEB announcing chores after surgery . . . VICOA, one of the local mobile video tape outfits, has been tapped by ABC-TV for the pool coverage of John H. Glenn space shot . . . Fairfax Cone of FC&B will submit to an interview by newsmen on the Feb. 25 outing of "Your Right to Say It" on WGN-TV. Segment will be called "Fairfax Cone Views the Media" . . . WBBK has scheduled the first of three installments on "The Face of Modern Germany" for 9:30 p.m. on Feb. 27. The three half-hour segs were filmed last fall by Ronnie Bora and Sam Ventura.

IN MEXICO CITY

Dick Powell killing two birds with one stone in his Mexican jaunt, both a second honeymoon and a business trip, with producer conferring with his Mexican distributor, Henry Ehrlich to hypodubbing and distribution of his shows here and in the Central and South American markets . . . Mexican Information Office of the UN will collaborate closely with local radio and television in distribution of filmed and waxed material sent from New York headquarters, with these being cultural shows and documentaries intended to bring Latin American citizens closer together, showing aspects of life, progress, achievements in respective lands. Also local UN office plans to use Mexican actors in waxing and filming of phases of Mexican history for distribution throughout Latin America . . . Despite all the criticism, it doesn't seem as though Mexican tv can escape shows featuring violence and crime. Now it's a French series with accent on contraband traffic. (Continued on page 40)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week nine different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

ROCKFORD, ILL.

STATIONS: WREX, WTVO. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Ben Casey (Mon. 9:00-10:00)	WREX	1.	Bugs Bunny (Sat. 6:00)	WREX	78	Here & Now	WTVO
2.	Cheyenne (Mon. 6:30-7:30)	WREX	2.	Sea Hunt (Fri. 10:30)	WREX	68	Market Place	WTVO
3.	Lassie (Sun. 6:00-6:30)	WREX	3.	Sheena, Queen of Jungle (Sat. 6:30)	WREX	45	Wells Fargo	WTVO
4.	Sing Along With Mitch (Thurs. 9-10)	WTVO	4.	Popeye; Stoooges (Mon.-Fri. 5:00)	WTVO	59	Quick Draw McGraw	WREX
5.	Red Skelton (Tues. 8:00-8:30)	WREX					Huckleberry Hound	WREX
6.	Danny Thomas; Kaye (Mon. 8:00-8:30)	WREX					Roddy MacTavlar	WREX
7.	Hathaways (Fri. 7:00-7:30)	WREX					Jeff's Collie	WREX
8.	Rifleman (Mon. 7:30-8:00)	WREX					Yogi Bear	WREX
9.	Gunsmoke (Sat. 9:00-10:00)	WREX					Popeye; 3 Stoooges	WTVO
10.	Lawrence Welk (Sat. 8:00-9:00)	WREX					Target	WREX

SPOKANE

STATIONS: KREM, KXLY, KHQ. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Lawrence Welk (Sat. 9:00-10:00)	KREM	1.	You Asked For It (Sun. 7:00)	KREM	57	Lassie	KXLY
2.	Perry Mason (Sat. 7:30-8:30)	KXLY	2.	Bold Journey (Tues. 7:00)	KHQ	56	M Squad	KREM
3.	Wagon Train (Wed. 7:30-8:30)	KHQ	3.	Death Valley Days (Wed. 7:00)	KHQ		Dead Or Alive	KXLY
4.	Pete & Gladys (Mon. 8:00-8:30)	KXLY	4.	Navy Log (Sun. 6:30)	KXLY	54	Everglades	KREM
5.	Real McCoys (Thurs. 8:30-9:00)	KREM	5.	Sea Hunt (Thurs. 7:00)	KHQ	47	Maverick; Medicine	KREM
6.	Red Skelton (Tues. 9:00-9:30)	KXLY	6.	Miami Undercover (Sat. 7:00)	KXLY	46	Tombstone Territory	KREM
7.	Leave It To Beaver (Sat. 8:30-9:00)	KREM	7.	Beachcomber (Mon. 7:00)	KHQ	34	Fight of Week	KREM
8.	My Three Sons (Thurs. 9:00-9:30)	KREM	8.	Whirlybirds (Mon.-Fri. 6:30)	KXLY	31	Exped. Wonder. World	KREM
9.	Sing Along With Mitch (Thurs. 10-11)	KHQ	9.	Huckleberry Hound (Thurs. 6:30)	KXLY	33	Front Page	KHQ
10.	To Tell The Truth (Mon. 7:30-8:00)	KXLY	10.	Pioneers (Sun. 5:30)	KREM	31	High Hopes; Chet	KHQ

FORT WAYNE

STATIONS: WANE, WPTA, WKJG. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Ben Casey (Mon. 10:00-11:00)	WPTA	1.	Quick Draw McGraw (Mon. 6:30)	WPTA	47	News; CBS News	WANE
2.	Hazel (Thurs. 9:30-10:00)	WKJG	2.	Yogi Bear (Tues. 6:30)	WPTA	49	News	WANE
3.	Perry Mason (Sat. 7:30-8:30)	WANE	3.	Sea Hunt (Wed. 7:00)	WANE		Huntley-Brinkley	WKJG
4.	Sing Along With Mitch (Thurs. 10-11)	WKJG	4.	Cannonball (Sat. 7:00)	WKJG	45	Wyatt Earp	WKJG
5.	Lassie (Sun. 7:00-7:30)	WANE	5.	Trackdown (Thurs. 7:00)	WANE	44	San Francisco Beat	WANE
6.	Bonanza (Sun. 9:00-10:00)	WKJG	6.	Huckleberry Hound (Thurs. 6:30)	WPTA	41	Ripcord	WKJG
7.	Garry Moore (Tues. 10:00-11:00)	WANE	7.	San Francisco Beat (Sat. 7:00)	WANE	46	Pete Smith	WKJG
8.	Andy Griffith; Kaye (Mon. 9:30-10)	WANE	8.	State Trooper (Thurs. 7:00)	WANE	38	Cannonball	WKJG
9.	Mr. Ed (Sun. 8:30-9:00)	WANE	9.	Dick Tracy (Wed. 6:30)	WPTA	37	Manhunt	WKJG
10.	To Tell The Truth (Mon. 7:30-8:00)	WANE	10.	Popeye (Mon.-Fri. 6:00)	WPTA	37	News	WANE

ERIE

STATIONS: WICU, WSEE. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Ben Casey (Mon. 10:00-11:00)	WICU	1.	Sea Hunt (Mon. 7:00)	WICU	77	National Velvet	WSEE
2.	Real McCoys (Thurs. 8:30-9:00)	WICU	2.	Shannon (Thurs. 7:30)	WICU	78	Frontier Circus	WSEE
3.	Bus Stop (Sun. 9:00-10:00)	WICU	3.	Huckleberry Hound (Thurs. 6:00)	WICU	82	Report-College of Air	WSEE
4.	My Three Sons (Thurs. 9:00-9:30)	WICU	4.	Yogi Bear (Fri. 6:00)	WICU	92	Report-College of Air	WSEE
5.	Bachelor Father (Thurs. 8:00-8:30)	WICU	5.	Blue Angels (Tues. 7:00)	WICU	69	Laramie	WSEE
6.	Follow The Sun (Sun. 7:30-8:30)	WICU	6.	Dangerous Robin (Sat. 7:00)	WICU	31	Wells Fargo	WSEE
7.	Surfside 6 (Mon. 9:00-10:00)	WICU	7.	Quick Draw McGraw (Tues. 6:00)	WICU	88	Report-College of Air	WSEE
8.	Donna Reed (Thurs. 8:00-8:30)	WICU	8.	Jim Backus; Best (Wed. 7:00)	WICU	67	Alvin Show	WSEE
9.	Cheyenne (Mon. 7:30-8:30)	WICU	9.	Mounted Police (Mon. 6:00)	WICU	87	Report-College of Air	WSEE
10.	Rifleman (Mon. 8:30-9:00)	WICU	10.	Danger Is My Business (Wed. 6:00)	WICU	83	Report-College of Air	WSEE

DULUTH-SUPERIOR

STATIONS: KDAL, WDSM. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Sing Along With Mitch (Thurs. 9-10)	WDSM	1.	Yogi Bear (Thurs. 6:30)	KDAL	53	Outlaws	WDSM
2.	Gunsmoke (Sat. 9:00-10:00)	KDAL	2.	Bugs Bunny (Mon. 6:30)	WDSM	52	Quick Draw McGraw	KDAL
3.	Bonanza (Sun. 8:00-9:00)	WDSM	3.	Highway Patrol (Wed. 10:15)	KDAL	55	Jack Paar	WDSM
4.	Hazel (Thurs. 8:30-9:00)	WDSM	4.	Huckleberry Hound (Tues. 6:30)	KDAL	44	Laramie	WDSM
5.	Dr. Kildare (Thurs. 7:30-8:30)	WDSM	5.	Tightrope (Thurs. 10:15)	KDAL	52	Jack Paar	WDSM
6.	Steel; Circle (Wed. 9:00-10:00)	KDAL	6.	Quick Draw McGraw (Mon. 6:30)	KDAL	46	Bugs Bunny	WDSM
7.	Dick Powell (Tues. 8:00-9:00)	WDSM	7.	Meet McGraw (Fri. 10:15)	KDAL	52	Jack Paar	WDSM
8.	Chevy Show; Route 66 (Fri. 7:30-8:30)	KDAL	8.	Shannon (Tues. 10:15)	KDAL	52	Jack Paar	WDSM
9.	Garry Moore (Tues. 9:00-10:00)	KDAL	9.	Mr. Magoo; Early Show (Mon., Tues., Wed. 5:30)	KDAL	43	1, 2, 3 Gals	WDSM
10.	Have Gun, Will Travel (Sat. 8:30-9:00)	KDAL	10.	Manhunt (Thurs. 8:30)	KDAL	21	Kukla & Ollie; News	WDSM

CHICAGO

STATIONS: WBBM, WNBO, WBKB, WGN. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Garry Moore (Tues. 9:00-10:00)	WBBM	1.	Huckleberry Hound (Mon. 6:00)	WGN	38	6 O'Clock Report	WBBM
2.	Gunsmoke (Sat. 9:00-10:00)	WBBM	2.	Yogi Bear (Tues. 6:00)	WGN	35	CBS News	WBBM
3.	Andy Griffith; Kaye (Mon. 8:30-9:00)	WBBM	3.	Quick Draw McGraw (Thurs. 6:00)	WGN	35	6 O'Clock Report	WBBM
4.	Danny Thomas; Kaye (Mon. 8:00-8:30)	WBBM	4.	Third Man (Fri. 9:30)	WGN	35	CBS News	WBBM
5.	Perry Como (Wed. 8:00-9:00)	WNBO	5.	Manhunt (Wed. 9:30)	WGN	21	Target	WBKB
6.	Red Skelton (Tues. 8:00-8:30)	WBBM	6.	Circus Boy (Sat. 3:30)	WGN	25	Naked City	WBKB
7.	Untouchables (Thurs. 9:00-10:00)	WBKB	7.	Dick Tracy (Mon.-Fri. 6:30)	WGN	46	NCAA FB; Showcase	WBKB
8.	Sing Along With Mitch (Thurs. 9-10)	WNBO				21	To Tell The Truth	WBBM
9.	Lawrence Welk (Sat. 8:00-9:00)	WBKB				21	Laramie	WNBO
10.	Candid Camera (Sun. 9:00-9:30)	WBBM				24	Wagon Train	WNBO
11.	Ichabod & Me (Tues. 8:30-9:00)	WBBM				13	Frontier Circus	WBBM
12.	I've Got A Secret (Mon. 9:30-10:00)	WBBM				13	Ozzie & Harriet	WBKB
13.	My Line; Power (Sun. 9:30-10:00)	WBBM				20	Rawhide	WBBM
14.	Wagon Train (Wed. 6:30-7:30)	WNBO				30	NCAA FB; Showcase	WBKB
						38	NCAA FB; Showcase	WBKB
						45	Report; Lee Philip	WBBM

The Art of Listening

Eternity—for an egocentric opera star—may be defined as any long stretch in a performance wherein he has to remain on stage attentively silent while his colleagues are singing up a storm.

It was one celebrated tenor's wont to dodge this ordeal in the simplest possible way. As a "Parsifal" who loathed standing there mute during the lengthy Holy Grail sequence, he would amble off-stage soon after the scene began and return just before he was to resume singing. (There's a strong suspicion that he

spent the half-hour interval listening to himself on recordings).

In today's opera, however, singers know the importance of acting, and that any actor worth an autograph must be a good listener. A lovely case in point is soprano Phyllis Curtin, who'll be seen Sunday afternoon, Feb. 25, in the NBC Opera Company color production of "The Love of Three Kings."

As the heroine "Fiora," Miss Curtin has a highly important role, but it happens to be a part that calls for as much listening as singing.

In a way she finds it easier to be a "convincing" listener before the TV cameras than in the theatre, where reactions to other singers have to be conveyed through posturings rather than facial expressions.

Yet, in another sense, an NBC-TV production is more demanding, for when a work is sung in English—as have been all our operas over the last dozen years—the performer's reactions have to be exactly right. When the audience



understands the words to which a singer is reacting, there's no margin for careless histrionics.

Of course, the fact that "The Love of Three Kings" will be graced by such fine voices as Giorgio Tozzi, Richard Torigi and Frank Porretta makes Miss Curtin's listening rather nice work—even if she is unfortunate enough to get herself strangled at the close of the second act.

Tozzi has been a leading member of the Metropolitan Opera for the past six years. Torigi, an alumnus of the New York City Opera, alternated with Robert Weede in the lead of Broadway's "Most Happy Fella." And young Porretta has appeared in opera and concerts from coast to coast.

We're confident that NBC viewers watching this soaring, majestically melancholy work by Montemezzi will find it an unusually rewarding experience. For Executive Producer Samuel Chotzinoff has seen to it that this superbly-written medieval tragedy of the blind king Archibaldo has been given all the care—scenic, dramatic and musical—that it deserves.

Chotzinoff's selection of so infrequently performed a work as "The Love of Three Kings" (which had its world premiere at La Scala in 1913) will be no surprise to those familiar with the range of his choices for NBC Opera over the years.

Along with such traditionally popular works as "La Boheme" and "La Traviata" have come the American premieres of a "War and Peace" and a "Billy Budd"; the first nation-wide tele-

casts of "The Saint of Bleecker Street" and "Dialogues of the Carmelites"; and NBC-commissioned operas like "Amahl and the Night Visitors" and "Griffelkin."

We respectfully submit that these varied offerings, presented over the seasons in a language American audiences can understand, have done as much as any other single factor in advancing the cause of opera as a mass entertainment.



For "The Love of Three Kings," Alfred Wallenstein is conducting and Kirk Browning directing. To get a maximum of fluidity into the story-telling, Browning will be using cameras on five different levels of the handsome sets Ed Wittstein has created to represent King Archibaldo's 10th-century Italian castle.

Focal point of the most sombre of the sets, by the way, is the bier on which the slain Fiora lies for the entire third act. Regardless of what the average viewer may think as he watches, this will be no relaxing Sunday-afternoon nap for Miss Curtin. The feat of lying absolutely motionless while being kissed on the lips—first by one's lover and then by one's husband—is not to be sneezed at. As we've been saying, there's nothing like having singers who can act.



No Bangs, No Whimpers As FCC Ends Hearings; Odds in Favor of Regulation

By JAY LEWIS

Washington, Feb. 13.

The television network inquiry ended with no bangs or whimpers from either Federal Communications Commission and its young Turk helmsman or the network toppers gruffed for the two and a half week windup. But on both sides there were many a secret sigh that the last act was over.

Chairman Newton Minow wrote flits to the whole thing by saying godspeed to ABC-TV prexy Oliver Treyz and intoning softly the hope the ordeal may somehow bring about a better air for industry, Commission and public to breathe. Minow's formal expression of appreciation for all involved was preceded by a tiff with Treyz in which latter got his hair mussed a little and nose tweaked.

But there was no blood spilled during the ABC session, or the NBC and CBS rounds previously. Except for the televised gore under critical scrutiny during the ABC interrogation-in-depth of the Fabian "Bus Stop" segment and "Untouchables."

Billed as a fact-finding deal, the programming inquiry's last segment was more a rhetorical duel over a philosophical issue—which, boiled down, is really the essence of all political disagreement—public versus private rights. There undoubtedly are many facts in the 12,000 pages of record. Ashbrook F. Bryant, network staff head, has succeeded in piling up since May 1959 when the programming phase of the network study was launched. But like court precedents, they'll be tailored to fit the majority view, rather than shape the outcome of themselves.

No signs of a big switch was apparent on either side as result of proceedings. As in a Senate debate, nobody—save perhaps someone fresh to the subject at issue—was persuaded to change sides by arguments in a public place.

So Much Eyewash

On the part of the networks—particularly the prepared stuff, much of the testimony was eyewash for public as well as Commission consumption. Same could be said for some of the questions asked by a few Commissioners, who were not unaware of the tv cameras.

Result of the debate tended to be a firmer entrenchment of the opposite philosophical positions of the webs, of Minow and Commissioners who go along at least part of the way with him. Web position congealed as essentially uniform opposition to any new controls and knocking hard at censorship itself or by any other name.

Some believe that Stanton took a few steps toward a meeting of minds with minowism, or voiced a nebulous willingness to be subjected to some kind of new regulatory halts. He did say he would be willing to sit down and take a look at some kind of network bill, and somehow managed to make this meaningless statement sound like he was supporting network regulation legislation. Stanton held out the appearance, but held back the substance, although FCC appeared to think otherwise.

Bryant will compile his report in the next several months and FCC will take a while to digest before coming up with its own distilled version and recommendations. There seems no reason to believe at this stage that FCC will soften their previously enunciated recommendations for web regulation. Whether its stance has toughened is open to speculation. But the latter eventuality is more likely.

A solid accomplishment of the finishing phase of the inquiry was its impact on the all-channel receiver bill given enough impetus to start the legislative ball rolling. It provided a nifty forum for the networks to be affirmative when their aim was mostly negative in the sense of being against FCC spreading its regulatory grip. But, from the standpoint of the philosophical issue, a statement of support for the all-channel bill can't be construed as a retreat from a position against web regulatory legislation.

The debate of the network top-

pers vs. FCC toppers got very sticky with semantics. The literal meaning of censorship versus the indirect kind the network chiefs talked about spawned confusion and misunderstandings. Same was true with whether "encouragement" and "persuasion" could be euphemistic ways of saying plain old "coercion," particularly when the "encouragement" takes place in Attorney General Robert Kennedy's office. Also, what is the difference between crime-and-violence on the one hand and action-adventure on the other—except in the eyes of the beholder.

And, when you pursue the idea, the dog-eared web reply that violence isn't injected for violence sake doesn't make sense. The network will say it's only stuck in when essential to the plot. (NBC Board Chairman Robert Sarnoff said one man's mediocrity is another's good programming.) The language barrier was present throughout in other ways subsidiary to the central issue of whether network should be brought under direct FCC supervision to enhance the public interest (what is public interest?).

Commissioner Robert E. Lee, who perhaps projected better than any of his colleagues in the asking of questions, neither adversary nor sympathetic, and mildly humorous, used with calculated clumsiness misshapen figures of speech commonly attributed to the Madison Ave. hesters. One was "throw it out and see who walks on it," which Lee used in asking Treyz what he thought about an idea.

Taking Lee's metaphor of a throw rug to describe positions of CBS' Stanton, NBC's Sarnoff and ABC's Treyz on the threat of network regulation, it might be put thusly: Stanton walked all over it under cover of a smokescreen of fast-talk; Sarnoff almost chewed it up, while Treyz jaws clenched ran over it in the fashion of a man running the gauntlet.

No matter how they did it, they all stepped on the idea, not around it. Although the networks themselves are trying to spread the fiction their songs were different (perhaps to avoid the chorus effect), put them all together and result would be the same song, with no dissonance and variations only within limits.

One of ABC-TV's great contributions was Treyz' aphoristic comment: "I'd rather be wrong than censored." This got twisted in some papers into "I'd rather be wrong than regulated" which smacks unfortunately of such statements as Eisenhower Defense Secretary Charles E. Wilson's remark, "What's good for General Motors etc." Treyz' actual statement can't be contested, because everybody, including Minow, professes censorship is wrong. Although the meaning isn't as clear as a bill, Treyz' phrase has the ring of "Give me liberty etc." or "Better Dead etc."

At any rate, it summed up ABC's position fairly well—stoutly against anything resembling imposition of program controls by some "outsider." Even if ABC's judgment is wrong. In one sense, the ABC-TV prexy went several steps beyond NBC by knocking self-regulation via National Assn. of Broadcasters. In fact, it was idea of making the NAB code precepts part of FCC regulations that was tossed out to Treyz for him to run over, as Lee put it. It should be pointed out that was hardly any other position for it to take except a guilty on all counts. The network had spurned requests by NAB to view the Fabian "Bus Stop" episode. Either it could have justified this action or said it was wrong, as, indeed, Treyz did confess as to the showing of the segment over the web Dec. 3.

According to Minow, however, Treyz won't get his d'ruthers, if latter equates regulation a la Minow with censorship. In one of the parting skirmishes, Minow said in effect it was about time broadcasters were wise to fact that government regulation of broadcasting is here to stay. Minow made the comment after trapping Treyz with a syllogistic line into admitting his support for all-channel legislation and other moves to open up the two-city marts (where ABC gets the crumbs) amounted to support for more government

regulation. Why is it, queried the Chairman, that it sometimes appears that the broadcasters are for government regulation only when it helps them but against it otherwise. Someone might have replied, "self-interest."

Ford-Hyde Exchange

A highlight—or lowlight, depending on how you view such things—of the final day of testimony was a rarely seen open split and naked exchange of angry words between Commissioners Frederick Ford and Rosel Hyde. Ford didn't like Hyde's interpretation of FCC's 1960 programming policy statement as placing the Commission on the road to censorship. And Hyde didn't like Ford's interpretation of his interpretation—or possibly was peeved by Ford's taking open, somewhat vehement disagreement when the Commission was on public exhibition.

In this connection, Ford seemed to be shouldering a ship throughout the hearings, often impatient, caustic and overall, along with Bryant, the roughest inquisitor.

This was particularly evident during the first NBC day when Ford took the lead in piling on Sarnoff. One web observer was occasioned to query what was bugging Ford. Minow didn't show many sparks until the last.

Magnuson Calls An All-Channel Hearing Feb. 20

Washington, Feb. 13.

With support jelling and opposition crumbling, Chairman Warren Magnuson (D-Wash.) of the Senate Commerce Committee has scheduled hearings on all-channel receiver legislation beginning Feb. 20.

All three webs, plus National Assn. of Broadcasters, have been mustered behind the bill, which has been touted loudly of late by Federal Communications Chairman Newton Minow. RCA and a couple of other set makers are anticipated to follow suit. Later support, if forthcoming, can be expected to negate any opposition from Electronic Industries Assn. which has opposed the measure in the past, and so far has not publicly announced any change of position.

Cajoling tactics by Minow figured in achieving the broadcasting lineup. The three webs, hardly coincidentally, took pains to voice their support during the recent tv programming hearings. Minow has spread the word that, as far as he's concerned at any rate, broadcasters have the alternatives of pushing the all-channel scheme over the legislative hump or facing ever-tightening FCC regulation as the channel vise squeezes harder and harder.

The measure would require manufacturers of sets in interstate commerce to equip them for both VHF and UHF bands, thus overcoming the so far insurmountable barrier to use of the UHF channels, consequent resistance to buying the more expensive all-channel receivers, consequent lower audience and lower income, if any at all. FCC legal

(Continued on page 38)

ABC Cages Lion

Hollywood, Feb. 13.

ABC-TV, still sensitive over that controversial "Bus Stop" episode, "A Lion Walks Among Us," starring Fabian, would like to forget about it.

So last week, when "Lion" film editor Richard Van Enger asked for a print to show his colleagues, having been nominated for an ACE award for his work on the seg, ABC-TV in Hollywood turned him down. He insisted, so the plea was taken to net brass in New York, and they also rejected his request, although such trade screenings are normal practice.

Hayes Blasts TV's 'Cultural Tyranny'

Washington, Feb. 13.

John S. Hayes, president of the Washington Post-Newsweek broadcast chain (including WTOP-TV here) has let loose a broadside at the "autocrats who would set up a cultural tyranny (in tv) within the framework of democracy."

In a talk to the Advertising Federation of America, Hayes echoed nearly identical sentiment of CBS president Frank Stanton's testimony during the recent Federal Communications Commission programming sessions. Only Hayes spelled out the message with more elaboration and less indirection. Neither Hayes nor Stanton had to name names.

The attack may be expected to be sounded more frequently in the future. It has the appeal of championing the plain folk versus the intellectual snobs who take a patronizing view, allegedly, toward what they call the taste of the "masses." Very use of the word can be construed as anti-democratic.

Hayes put it this way: "I believe the broadcaster must be fundamentally responsible for what is broadcast. The ultimate responsibility—social, moral, legal, economical—is his, not that of Congress, not of the FCC, not of his network nor of his advertisers."

"He must resist the tempestuous pressure from those men of little faith in the people who would have him broadcast only what they say is 'good for the public,' leaving unsaid the tacit assumption that it is they who know, and therefore, will decide what is good for the public. These are the autocrats who would set up a cultural tyranny within the framework of a political democracy."

Dodd Talks Of Kidcrime-Vidcrime And Is Convinced TV Has Done Harm; Hopes for 'Significant Legislation'

Washington, Feb. 13.

The Senate Dodd Committee has been allotted a fat \$178,000 to try to find cures for teenage hoodliganism, including ways of keeping the lid on the video violence juves are alleged to emulate.

The Juvenile Delinquency Subcommittee headed by Sen. Thomas Dodd (D-Conn.), fortunately for the tv industry, has neglected other matters bearing on the youth problem, e.g., narcotics and weapons traffic. So Dodd said it has on tap only one more phase aient tv. And apparently due to escape altogether the probing finger of the maverick Connecticut Democrat are theatrical films, although Dodd averred last year he would "look into unwholesome aspects of feature pix" and their impact on young minds. The Subcommittee, according to sources will hear from NBC and CBS brass having heard ABC-TV prexy Ollie Treyz recently for the second time) during the upcoming windup tv phase.

The Senator took the occasion of his getting the budget to let loose a strongly phrased assault on the tv networks whose "violent" fare were blamed for much of what's turned many juves into jukes.

Dodd said his staffers are busy drafting legislation which would curb the ability of the networks to soup-up fare with sex and violence. In mind, the word went, is a bill to let the FCC put a ceiling on the number of programs an affiliate can get from a network. However, Dodd's group is a subcommittee of the Judiciary Committee and has no authority to initiate such legislation. All it can do is recommend that the Commerce Committee which has jurisdiction to take action. Such action by Commerce Committee would appear very remote, barring a sudden, violent shift in the Congressional winds.

Here are a few things Dodd had to say about his investigation and the way TV has twisted juve moves.

"During these hearings, the experts expressed great alarm over the deluge of crime, violence and sadism on tv and its effect on children and youth. The subcommittee then started an investigation of tv programming that developed some startling information on one of the most powerful influences in the lives of our young people. We found that networks ordered producers and writers to inject elements of prurient sex, violence, sadism crime and brutality into tv shows to attract audiences, including millions of children and young people."

"The investigation spread from the networks in New York to the writers and producers in Hollywood and to the advertisers in Chicago, and elsewhere. While the investigation developed on a much larger scale than I had anticipated, I felt strongly that its importance merited the attention

given it by the subcommittee. We are now in the final state of the tv investigation and I hope that significant legislation will result from it."

In running down the testimony on supposed links between kidcrime and vidcrime, Dodd had these comments:

Too Dangerous To Go On

"Testimony taken during the past year has convinced me of the harm that has been done by the saturation of tv with objectionable shows. Millions of children watch a steady diet of crime every night and in the words of the outstanding researcher in this field, the amount of violence on tv is too dangerous to go on. We have one final hearing on this subject planned and the staff is working on a bill to help FCC in its efforts to insure programming in the public interest."

Recounting what the subcommittee has done in the way of looking into the actual tools wayward youths pick up in copying the tv heavies—45's, autos, and dope, Dodd boasted that after a dozen years of labor, "We have just broken through the ice during the past year."

He went on: "I feel that our contribution more than justifies our request for \$178,000 to continue our activities through the present year." He called the allotment his "seed money" which will provide "the momentum to get the job done."

Dodd's peroration went like this: "With an annual toll rapidly approaching one million children coming before our courts, it is imperative that this nation generate as much effort as possible to contain and ultimately reverse this rampaging sickness. The continued operation of this subcommittee is evidence of the concern of Congress over this problem and its determination to do something about it."

And so the Senate gave him the money with neither dissent nor challenge. The sum, even by Senatorial standards is a handsome one, allowing for \$144,917 in salaries to staff people and \$33,082 for travel, witness fees and other expenses.

Leader to London For Own Production Unit

Anton Leader, vet radio-tv director who for the past 14 years has been toiling in the Hollywood vidfilm vineyards on a multiplicity of network shows, has pulled up stakes and left N.Y. last week to set up his own tv and film production shop in Europe.

Initially he's due to huddle with J. Arthur Rank execs in London on a projected film. Also on tap is a tv series, "The Fabulous Stranger." It's an original religious based on the story of Joseph. Leader plans to headquarter in London, also dividing his time on the Continent.

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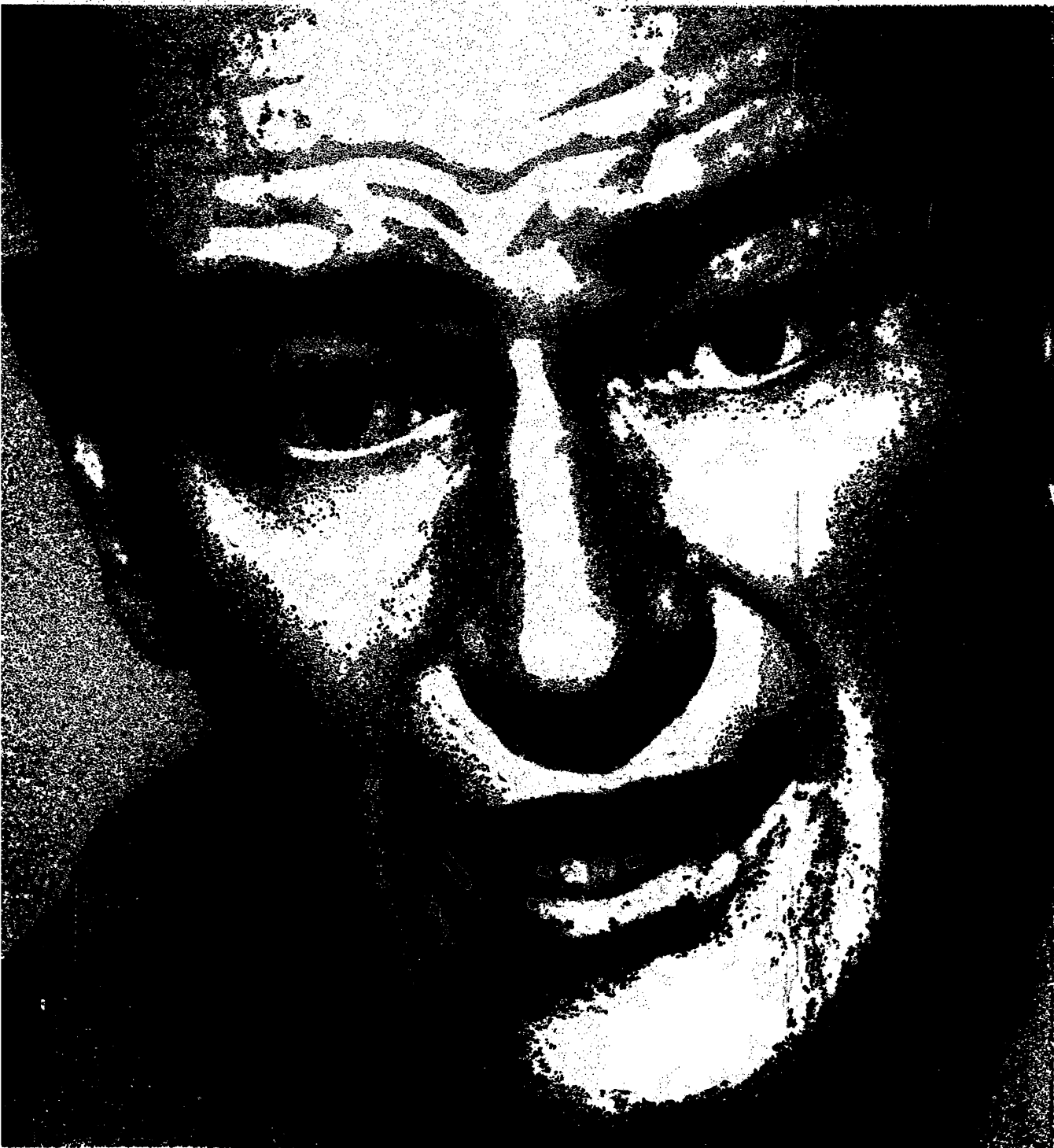


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THE BROADWAY OF LERNER & LOEWE

With Maurice Chevalier, Julie Andrews, Stanley Holloway, Robert Goulet, Richard Burton, others
 Exec Producer: Norman Rosemont
 Producer-Director: Norman Jewison
 Musical Director: Franz Allers
 60 Mins., Sun. (11), 7:30 p.m.

CHRYSLER

NBC-TV, from N.Y. (tape; color)
 (Leo Burnett)

Fortify yourself with the best numbers out of the Alan Jay Lerner-Frederick Loewe catalog and back it up with such surefire "original cast" personalities as Maurice Chevalier, Julie Andrews, Robert Goulet, Stanley Holloway and Richard Burton, and, if it's a tv special you have in mind, the chances are pretty good that you're home with a click. Endow it with some tasteful (if not always imaginative) production trappings, and it's so much velvet, even if the velvet totes up to some \$350,000 (the same amount that gave Broadway "My Fair Lady").

Thus the potential was high indeed for "The Broadway of Lerner & Loewe" that was presented as a Chrysler-sponsored 60-minute tint special on NBC-TV Sunday night (11). Offered as a musical salute to the theatre of L & L, the sponsor was unstinting in spreading out a musical tapestry that encompassed highlights from "Brigadoon," "Paint Your Wagon," "My Fair Lady," "Camelot" and the "Gigi" film musical.

There were, as was to be expected, rich, rewarding moments, notably in the opening portion and at the close. And yet, if the sum total fell somewhat short of its parts, blame it on a midsection that, when it wasn't being overloaded with commercials, somehow lacked the buoyancy, the spirit and the tempo of the fore-and-aft parts.

For example giving Richard Burton but one song to sing ("Gigi") and even that in semi-recital style, seemed as wrong as devoting his two major contributions to talk-show items: the Throne Scene from "Camelot" (which did little else but showcase the pageantry and pomposity of the legit production and proved how easy it is to lavish coin in tv), and a discourse on actors on opening night (though the latter demonstrated a Burton flair for mimicry). Certainly a Burton reprise of the "Camelot" theme, which instead was entrusted to Chevalier in a medley that also included "Elisa" and "Accustomed to Her Face" would have compensated immeasurably for the lack. The songs were right but too often the casting got scrambled.

But the good things were good, indeed, as with Stanley Holloway's "Get Me to the Church in Time," an amusing Sardi's bar vignette (before and after the opening night out-of-town tryout of "My Fair Lady"); Julie Andrews' "Show Me"; Chevalier's "Thank Heaven for Little Girls"; Robert Goulet's "If Ever I Would Leave You" and "Wandrin' Star," and a grand finale in which the starring quintet alternated on "Little Bit of Luck," "Almost Like Being in Love" and "I Could Have Danced All Night."

Norman Jewison doubled as producer and director and, pro that he is, gave it a showmanly flourish. Rose.

HENRY FONDA & FAMILY

With Henry Fonda, Carol Lynley, Dick Van Dyke, Cara Williams, Verma Felton, Paul Lynde, Flip Mark, Michael J. Pollard, Dan Blocker
 Producers: Bud Yorkin, Norman Lear

Director: Yorkin

Writers: Lear, Tom Koch

Music: David Rose

60 Mins., Tues., 8:30 p.m.

AMERICAN DENTAL ASSN.

NBC-TV, from H'wood (tape)

(Benjon & Boules)

The American family deserves a better break than it got from Bud Yorkin and Norman Lear who produced this special for the American Dental Assn. Show was a roundup of such familiar Americana angles (pictured in so many video situation comedy series) as suburbia, telephonitis, senior citizens, do-it-yourself, young marrieds, marital quarrels, etc. None of which had any bite at all.

Lear with an assist from Tom Koch took a routine scripting route in their analysis of the American family by bringing it down to cartoon strip level. There is, obviously, plenty to say about

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DEBUTANTE '62

With Cornelia Otis Skinner, hostess-narrator, others
 Producer: Bill Wilson
 Director: Phillips Wyly
 Writer: Harry Muheim
 60 Mins., Fri. (9), 9:30 p.m.

CLAIROL

NBC-TV (film)

(Footo Cone & Belding)

NBC News took a flyer at the society page with this outing and it came off as a pleasant interlude. Tighter editing in a half-hour format might have given "Debutante '62" more arresting qualities, but that may be quibbling with a journalistic feature taken seriously only by society which, in this country, may mean most everyone.

What girl doesn't want to be a queen? For a mere \$190, there's an affair in Washington each year which spells the debut of a girl, acclaims her as a debutante. That's a real bargain rate for a coming out party and it's a wonder in a wonderful world of wonders that every red blooded American girl doesn't take advantage of that bargain. It costs so little to be a blue blood.

Cornelia Otis Skinner was the perfect host-narrator for this outing. She proved a charming, knowledgeable woman, a post debutante who answered a Veblen criticism of debutantism. He called it "conspicuous consumption." She called him "an old grouch." There's some truth in both observations.

The light documentary traced coming out parties of old America and the new U. S. There was a deferential bow in the direction of England in the sweep of the cameras. The young ladies were lovely to look at, their bows from Texas to Washington to Atlanta, decorous and charming. It was a many splendored affair and Miss Skinner had a ball.

There were the elaborate, costly affairs of Barbara Hutton and Brenda Frazier recaptured; there was the more modest affair in Washington; there were the aloof, tightly-knit social groups, and the more open societies; there was elegance in some of the shindigs and a royal caper that seemed a take-off on a Knights of Pythias ritual. Also shown was Meyer Davis leading his orchestra in the "society beat."

Sixty minutes may have been conspicuous consumption, but why be a grouch? Horo.

Tele Follow-Up Comment

Bernstein and N.Y. Philharmonic

Leonard Bernstein threw some light on the musical mysteries of the Orient last Tuesday (8) in a special on CBS-TV, and the effect of the program was to make the cultural distance shorter between East and West. A tv program could hardly have a higher aspiration.

Bernstein can always be depended on to make meaningful use of television, but this was an exceptional program even for him. It was taped last spring when the maestro and the N.Y. Philharmonic were on tour in Japan, and the important insight that came from it is that the cultural boundaries of Orient and Occident have overlapped to the extent that communication is now possible between them through music.

The westernization of Japan has been amply documented on tv, but Bernstein showed it in a fresh and significant perspective. Along with such popular U.S. exports as rock 'n' roll and baseball, the Japanese have embraced Beethoven and other exponents of western high culture, and the serious music being written there today has made a decided break with tradition. In point, the Philharmonic performed a modern orchestral piece by a native Japanese composer which had echoes of ancient Oriental music but was strongly Stan Kenton in flavor. It was colorfully conducted by Seiji Ozawa, a Japanese assistant to Bernstein.

By way of making it a fair cultural exchange, video's favorite maestro sat cross-legged in the orchestra of the Imperial Court Theatre and explained the subtleties of the Japanese ancient musical art, noting the elements of harmony, counterpoint and tone, color that normally escape the western ear. His verbal powers are such that he was able to make the U.S. viewer

SPELLBOUND

(Theatre 62)

With Hugh O'Brian, Oscar Homolka, Paul McGrath, Maureen O'Hara, others

Producer: Fred Coe

Director: Paul Bogart

Adaptor: Sumner Locke Elliott

(from Ben Hecht screenplay, based on Francis Beeding novel)

60 Mins., Sun. (11), 10 p.m.

AMERICAN GAS ASSN.

NBC-TV (color, tape)

(Lennen & Newell)

How wise is it, in the first place, to produce for television a whodunit to which a goodly portion of the audience must already know the answer And, in the second place, of what value is it to the tv medium to have it done badly? Both questions are a legitimate outcropping of last Sunday's (11) vidversion of "Spellbound," the tale popularized by Ben Hecht, Miklos Rozsa, Salvatore Dali and David O. Selznick in motion pictures.

Missing from the 60-minute tv drama on "Theatre 62" over NBC-TV was Ben Hecht's treatment, which, as recalled, had its shortcomings but at least did have its chilling, deliberately perplexing moments. Also missing was Rozsa's fine music, so valuable in the original screenversion, and Salvatore Dali's dream sequence, which many remembered well. Furthermore, Maureen O'Hara, "special guest star" on this show, was hardly the equal of Ingrid Bergman. With all these elements gone, the tv show was a lackluster entry.

Sumner Locke Elliott's adaptation was so abbreviated that the keen character development and surprise of the Hecht screenplay were completely lost. One wonders why Elliott, or maybe producer Fred Coe, altered the psychological symbols that were used in the screenplay: When Gregory Peck, as the amnesiac, had a dream, his dream was about the 21 Club and a wheel, meant to represent a gun. There was no 21 Club when Hugh O'Brian did his dreaming and the wheel became a pitchfork, which could mean Elliott had the devil in him when he did his adaptation.

O'Brian was good, so was Oscar Homolka as the dispeptic old psychiatrist. Paul McGrath was a sleek villain, but the pivotal role, that of the lady psychiatrist who unravels the mystery and therefore should be played well to make the story credible, was beyond Miss O'Hara, who essayed it with mounting hysteria. Art.

realize the music as "aesthetic perfection."

A performance of Ravel's "Sheherazade," with Jennie Tourel as soloist, reflected the romantic view of the Orient long held by the westerner. Running English titles translated the lyric, which was appropriate in this case. Bernstein then did a fast survey of Japanese musical forms, from work chants to puppet theatre accompaniment, and wound up with a solid performance of the final movement of Beethoven's Seventh.

It was a highly satisfying outing on three levels, the educational, the documentary and the aesthetic. Les.

CBS Reports

Carl Sandburg fashioned another warm and deeply affectionate portrait of Abe Lincoln last Thursday night (8), covering the years Lincoln spent in Illinois in preparation for the Presidency. Filmed against shrines and public buildings in various Illinois cities, such as New Salem and Springfield where Lincoln moved from local postmaster to state legislator and party leader, this half-hour staffage was a worthy sequel to last spring's "CBS Reports" study on Lincoln at Gettysburg.

Once again, Lincoln's biography was made vivid by Sandburg's knack for the vivid phrase and revealing anecdote and his rugged narrative style which in itself evokes the image of the Civil War President. In conversation with Howard K. Smith, Sandburg touched upon some personal aspects of Lincoln's life, including his fear of women, his family relationships, his hypochondria, etc., but all against the background of Lincoln, the emerging political leader. Asked how Lincoln would have fared in a television debate, Sandburg declared: "He would

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Foreign TV Reviews**THE SINGING YEARS**

With Dennis Lotis, Stephanie Voss, Benny Lee, Sheila Buxton, Andy Cole, Douglas Squires, Jean Muir, Pauline Innes, George Mitchell Singers, Erle Robinson Orch

Producer: Johnnie Stewart

35 Mins., Wed., 9:25 p.m.

BBC-TV, from London

Subtitled "Songs of the Century," this musical skein picks on four years from the last 40 and revives their vintage melodies. The idea might not have brought on brain-fever, but it was affably and gaily carried out on the one caught. Some slight linking was given by baton-wielder Eric Robinson, who was probably misguided to link, say, Dunkirk with the hum-hits of 1940 but was otherwise unobtrusive. The main distinction was given by the design gimmicks of Cephas Howard and the bright terping devised by Douglas Squires. Each tune was given its period flavor, and wasn't allowed to outstay its welcome. It was, however, instructive that the selection from 1960 had mostly died a deeper death than such standards as "Sunny Side of the Street" from 1930 and "How High the Moon" a decade later.

The performers were a crisp bunch, with Dennis Lotis launching his Sinatra-type larynx on "Whispering" and "Begin the Beguine," sparkling entries from the beguiling Stephanie Voss, and forthright attack from Sheila Buxton. Choreographer Squires twirled in and out to fine effect, especially in "Marge."

It was, in fact, a good stab at making a televisual impact out of an ear-borne idea, and producer Johnnie Stewart insured a nice compound of speed, elan, and geniality. Otta.

TEN YEARS A QUEEN

With Lord Boothby

Producer-Writer: Peter Hunt

Director: Kollo Gamble

30 Mins., Tues., 8 p.m.

Aspetated-Rediffusion, from London

Rather like a verbal equivalent of the national anthem, this fun-clip half-hour, compiled to mark the Queen's first decade on the throne, was more a thank-you tribute than a mind-tickling assessment. Peter Hunt's script ran over the principal events of the reign—the background of international commotion, the foreign tours—rather like a brochure, and his words were delivered in the fruity tones of Lord Boothby.

The film chosen was familiar, but that could only be expected. Unfortunately, it was treated with-out much imagination, not to illuminate or set in perspective, but merely to put it on the record. But the effect, although the commentary emphasized her human qualities, was to follow the tired old path of flattery and knees-down worship. For example, Boothby was allowed to refer to the Queen's enjoyment of the theatre, but could only adduce the Crazy Gang to prove it.

Some consideration of the differences in personality and procedure brought by this Queen, plus a sharper personal profile, would have been far more welcome, and hardly disrespectful, but the chance was missed. The result was a program that it would have been suitable to view while standing at attention. Otta.

THE MONARCHY

Producer: Richard Cawston

Writer: Patrick O'Donovan

35 Mins., Tues., 9:25 p.m.

BBC-TV, from London

Following hard upon the commercial web's "Ten Years a Queen," BBC-TV mounted its own examination of the monarchy for Elizabeth's 10th anniversary as Queen. It proved its superiority at this sort of thing. In fact, it's curious that the BBC was far more distant, and thus illuminating, about the person and the institution; it was the independent commercial lot who waved their flags willy-nilly.

The commentary, written and spoken by journalist Patrick O'Donovan, concentrated on the functions of the Crown. It started by surveying the loss of direct political power since Victoria, who meddled in Cabinet-making and

loathed Mr. Gladstone. There followed a persuasive and alertly-written account of Elizabeth's place as head of the State, her duties in the Commonwealth, and her responsibilities, with guidance, at choosing the Prime Minister, the judges, and the bishops. It was a clear exposition of the Crown's practical utility, its part as a focus for national loyalty, and its value as a symbol. O'Donovan concluded that it was an institution closely adapted to the British temperament.

But, also, he wasn't afraid to criticize, by implication, some of the social frippery connected with the Court. And he inveighed strongly against the imbecile and degrading publicity manufactured by the local popular press about the Royal Family's private concerns.

Producer Richard Cawston had to rely on stock film material, but he used it superbly. Image and word reinforced each other, and such strokes as showing the Queen opening the parlaments in Canada, Australia, New Zealand, and Britain in succession made vivid her wide-ranging constitutional role.

It was, in fact, one of the most lucid accounts yet seen on tv of the British monarchy, and would dispel a number of wild foreign misconceptions, if exported. Otta.

Foreign TV Followup**Sunday Night at the Palladium (LONDON)**

Still deprived of its chorus line through the Equity strike, Associated TeleVision's "Sunday Night at the Palladium" tried to compensate for the resultant lack of spectacle by changing the order of the acts. To give the show a more visual climax, Richardi, an illusionist, was given the wind-up spot. The joint top-liners, Buddy Greco and Bobby Vee, offered their contrasting vocal styles separately and earlier.

Of the two, Greco had the polish, but Vee had the following. More suited to an intimate venue, Greco gave out a couple of up-tempo, with appealing dash and rhythmic poise, choosing standards, "Come Rain, Come Shine" and "The Lady Is a Tramp," for the treatment. In between, he played a pleasing "Tenderly" on piano. He registered as a suave performer, with more appeal to those who savor the niceties of pop-work.

On the other hand, Vee had the well-scrubbed adolescent approach, and behaved with appropriate modesty. His voice was one of those like-it-or-leave-it affairs in the fashionable groove. The lyrics he chose seemed to indicate a wealth of disappointing experiences in love, which seemed hard to credit unless he'd started in his pre-teens. He got recognition when he launched in to his disk-hit, "Take Good Care of My Baby," and he followed with a modishly lugubrious "Run to Him," which sounded like something rejected by Moody & Sanekey. He closed by serenading "Linda," "Marie," and "Marge," the latter being a bit of sparkle to an act that was distinctly on the plaintive side. Said act, however, was almost bashfully delivered, and this helped to disguise Vee's limited experience.

But the most absorbing entertainment was provided by Richardi. He put a woman on stilts, then removed the props so that she seemed to be suspended in mid-air. He packed a girl in a box, roped her in after handcuffing her, and then, in a second's space behind a black curtain, the girl reappeared, the box was undone—and Richardi sprang out, manacled. These and other less adventurous flights, made up a mystifying and enthralling act.

The hour, which was given a supersonic start by the Hungarian springboard troupe, the Pusztaias, was briskly emceed by Norman Vaughan, although he wasn't nearly fast enough in the "Beat the Clock" contests. Jack Par-

(Continued on page 42)

1954 HA HA HA HA HA HA HA HA HA HA
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 HA HA HA HA HA HA HA HA HA HA HA 1961

people are funny!

(and we've got seven hilarious years to prove it)

For seven long years on NBC Television, "People Are Funny" kept audiences in stitches and sponsors in sales. With Art Linkletter as host (one of the best-liked emcees in television), "People Are Funny" amassed a seven-year average share of 37.4 — against some of the toughest competition around. ■ Lawrence Welk and Dick Clark fell victim to its popularity. Even such TV powerhouses as Lassie and Perry Mason couldn't dent the loyal following of "People Are Funny". ■ Now, this time-tested audience hit is available to your station through NBC Films. Use it as a daytime strip. Put it in your nighttime schedule. "People Are Funny" is a solid attraction anytime . . . In any market. ■ People in your area will go for "People Are Funny" on



Radio: a Cliche

Continued from page 37

gramming from city to city is matched by the eerie stylization among the deejays. On practically all of the top 40 stations, and also on a good many of the big sounders, the disk jockey is a cookie-stamped robot that must be turned out in a Chicago or Detroit factory. This mechanical man is fueled by benzadrine which spins an audio tape in the head that causes the spilling of rapid-fire cliches. Exception is the lonely nighttime deejay who spins the big sound in tv's prime time when the disks are morpheic and the chatter soothing.

'Rip & Read' Boys

As with programming, there also are two kinds of news. There is news on the hour and hourly news on the half hour. Then there is rip and read, and rip, rewrite and read. The former is standard in medium and small towns. The latter is the thing in big cities.

Edited for truth, the statement, "News coming your way from the WXXX world news centre," means there is an AP or UPI ticker in a closet somewhere near by. The entire survey revealed but one beeper-phone interview and no remotes at all. The beeper bit was from a big sound Dallas station no doubt under the gun of competition from Gordon McLendon's news-happy KLIF there. Network stations, or course, have the edge with feeds that offer at least a little more depth and length.

Spurred by new interest on the part of the Federal Communications Commission, the air is ripe with public service spots. They are mostly from the government, stumping enlistment in the armed services or fallout shelters, government bonds and so on. And the "Community Bulletin Board" must be a must.

In commercials, most of the business is local. National spot is predominantly in big campaigns on soap, cigarettes and soft drinks. After the local cleaners, the spots can get pretty far out. A Beaumont, Texas, car dealer, with either a sense of humor or a larcenous heart, asks: "Are you driving more and enjoying it less?" On Augusta's WAUG (the Gospel show pitched at the Negro audience), there are lengthy blurbs for Rev. Sister Graham (that last name strike a familiar chord?) who guarantees her healing powers. A deejay who identifies himself simply as John R (to facilitate returns from the semi-literate in the audience) offers WLAC, Nashville, listeners a \$3.98 bargain package which includes the "Hindu Oracle" (he turns out to be a onija board), a giant book on how to read Gypsy fortune cards and ESP cards (extra sensory perception) "much like the ones used in experiments at Duke University."

Middle East TV

Continued from page 37

the Egyptians. He estimated that there are 25,000 sets in Syria.

In Egypt, 80,000 tv sets were said to be in use, with tv sets being assembled and sold at the rate of 5,000 per month. By the end of '62, McCarthy estimated that there would be another 60,000 sets. Fiscal condition of the Egyptian government was said to be desperate. Twentieth Century-Fox had a deal with the Egyptian government to supply it with its own tv product, as well as tv material from other sources. Deal, now said to be expired, was keyed to securing local currency to be used by the pic company in filming "Cleopatra."

Lebanon situation, according to McCarthy, is sparked by two different American companies owning minority interests in competing stations. Both American companies, Time-Life, Inc., and American Broadcasting-Paramount Theatres are active in the management of the stations. The two existing channels have Time-Life interests, with ABC coming into play with the new channel, set to begin testing in March. Number of sets in Lebanon was put at 42,000.

Iran has two stations, with a set count of 68,000. (NBC board chairman Robert Sarnoff is currently in the Middle East for exploratory ganders at the Israeli tv, Greece tv situation.)

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pits periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB-measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Columbus • STATIONS: WLWC, WTVN, WBNS • SURVEY DATES: OCT. 29-NOV. 25, '61

WLWC Average Rating: 9
Average Share: 33

MONDAYS 5:00-6:30

Program: GOLD CUP MATINEE

Oct. 30 "SMARTEST GIRL IN TOWN"

Ann Southern, Gene Raymond

1936, RKO, C&C, Repeat

Nov. 6 "STRANGER IN TOWN"

Richard Carlson

1943, MGM, MGM-TV, Repeat

Nov. 13 "STEP BY STEP"

Laurence Tierney, Anne Jeffreys

1946, RKO, C&C, Repeat

Nov. 20 "A YANK AT ETON"

Mickey Rooney, Peter Lawford

1942, MGM, MGM-TV, Repeat

WLWC Average Rating: 8
Average Share: 31

TUESDAYS 5:00-6:30

Program: GOLD CUP MATINEE

Oct. 31 "CANTERVILLE GHOST"

Margaret O'Brien, Charles Laughton

1943, MGM, MGM-TV, Repeat

Nov. 7 "BANJO"

Sharyn Moffitt, Jacqueline White

1947, RKO, C&C, Repeat

Nov. 14 "THOROUGHBREDS DON'T CRY"

Mickey Rooney, Judy Garland

1944, MGM, MGM-TV, Repeat

Nov. 21 "DAVID COPPERFIELD"

Freddie Bartholomew, W. C. Fields

1934, MGM, MGM-TV, Repeat

WBNS Average Rating: 6
Average Share: 43

WEDNESDAYS 11:15-1:15

Program: ARMCHEATRE

Nov. 1 "WILD BLUE YONDER"

Wendell Corey

1952, Republic, HTS, Repeat

Nov. 8 "GUNFIGHTER"

Gregory Peck

1950, 20th Fox, NTA, 1st Run

Nov. 15 "THE TEXANS"

Randolf Scott

1938, Paramount, MCA-TV, Repeat

Nov. 22 "MURDER HE SAYS"

Fred MacMurray

1945, Paramount, MCA-TV, Repeat

WBNS Average Rating: 20
Average Share: 31

THURSDAYS 8:00-10:00

8:00 O'CLOCK MOVIE THEATRE

Nov. 2 "I WAS A MALE WARBRIDE"

Cary Grant

1949, 20th Fox, NTA, 1st Run

Nov. 9 "CRIMSON PIRATE"

Burt Lancaster

1952, Warner Bros., Seven Arts, 1st Run

Nov. 16 "VIVA ZAPATA"

Marlon Brando

1952, 20th Fox, NTA, 1st Run

Nov. 23 "STARLIFT"

Doris Day

1951, Warner Bros., Seven Arts, 1st Run

WLWC Average Rating: 10
Average Share: 32

FRIDAYS 5:00-6:30

Program: GOLD CUP MATINEE

Nov. 3 "TWO GIRLS AND A SAILOR"

June Allyson, Van Johnson

1943, MGM, MGM-TV, Repeat

Nov. 10 "BATAAN" (Part I)

Robert Taylor, Thomas Mitchell

1942, MGM, MGM-TV, Repeat

Nov. 17 "NORTHWEST PASSAGE (Part II)"

Spencer Tracy, Robert Young

1939, MGM, MGM-TV, Repeat

Nov. 24 "FREIGHTERS OF DESTINY"

Tom Keene, Barbara Kent

1931, RKO, C&C, Repeat

WLWC Average Rating: 25
Average Share: 36

SATURDAYS 9:00-11:00

Program: SATURDAY AT THE MOVIES

Nov. 4 "SOLDIERS OF FORTUNE"

Clark Gable, Susan Hayward

1955, 20th Fox, NTA, 1st Run

Nov. 11 "HALLS OF MONTEZUMA"

Richard Widmark

1950, 20th Fox, NTA, 1st Run

Nov. 18 "DEMETRIUS & GLADIATORS"

Victor Mature, Susan Hayward

1954, 20th Fox, NTA, 1st Run

Nov. 25 "DREAM BOAT"

Clifton Webb, Ginger Rogers

1952, 20th Fox, NTA, 1st Run

WBNS Average Rating: 23
Average Share: 74

SUNDAYS 12:00-1:30

Program: JUNGLE, TEMPLE THEATRE

Oct. 29 "LITTLE COLONEL"

Shirley Temple

1935, 20th Fox, NTA, 1st Run

Nov. 5 "TARZAN & HUNTRESS"

Johnny Weissmuller

1947, RKO, Banner, Repeat

Nov. 12 "CURLY TOP"

Shirley Temple

1935, 20th Fox, NTA, Repeat

Nov. 19 "TARZAN & MERMAIDS"

Johnny Weissmuller

1948, RKO, Banner Repeat

Howard K. Smith

Continued from page 31

was trying to expand the concept of news coverage to encompass more than the front page headlines. As an example, his department is fashioning a special news feature Sunday afternoon, March 25, out of the Metropolitan Opera audition awards in which the winners will perform and be interviewed.

N. Y. Originations Set

Washington, Feb. 13.

Howard K. Smith, whose new ABC-TV show "how's tomorrow (Wed.)" doesn't expect to use much editorial opinion on the weekly program.

"When we feel it is needed," he commented, "we won't hesitate to use it. But we will try to get someone in public life—or perhaps a columnist—to express the other side."

Smith's first program will originate in Washington (USIA director Edward R. Murrow will be his guest), and he intends to have it basically a "Washington show." However, because facilities are better in New York, he will move it to New York after the first Wednesday, originating it there for the next 10 to 20 weeks. When new equipment planned for ABC-TV in Washington is installed, the program will be done from here, he said.

"We hope also to travel," said Smith. "We may go to California for the primary or perhaps to France if the Algerian situation comes to a head."

Smith will do an analysis of the week's news, using film clips. He will also handle the latest developments in the news until airtime on that particular day.

Producer of Smith's program is William Weston, formerly of both NBC and CBS. He and Smith worked together at CBS.

Local Pubaffairs

Continued from page 27

series are sponsored by banks and institutions which are wary of controversy. Chemical Bank New York Trust had picked up the tab for a WBNC-TV documentary series but the entries that ran on the series were feature stories of New York, hardly anything to create a rumble at City Hall. The big problem is to find a local version of a Bell & Howell.

The education too is described to be internal as well. Station management in many cases has to be sold that the hard-hitting documentary with impact dealing in controversial areas is a salable commodity and enhances the value of the station to the community.

The licensing regulations of stations as opposed to networks was mentioned as one reason that some documentaries done on local issues may lack the fire of their network cousins. That though represented the minority viewpoint. The majority viewpoint among pubaffairs execs was that economics prevented them from entering the same arena as a "CBS Reports" which may spend six months in researching filming and writing an episode. That time, staff, and money just is not available the local scene.

Stations feel the tough, touchy issues are handled either on their news shows or guest panel interview shows. When it comes to the big documentary on the big local issues most of the N. Y. outlets are taking a raincheck waiting for the day, if it ever arrives, when such entries are an economic possibility.

Magnuson

Continued from page 34

dept. has furnished the Senate group with its opinion the bill is constitutional. The commerce clause in the Constitution has been stretched further in the past with no Supreme Court reversal. Pre-emption would be made that all sets are designed for interstate traffic, thus the all-channel requirement would apply to all sets.

Minow and FCC lead off with remainder of agenda to be worked out this week.

COMPETITION STATION & AVG. RATING

PROGRAM	STATION & AVG. RATING
Filippo	WBNS 11
Dinner Theatre	WBNS 9
San Fran Beat	WTVN 6
Highway Patrol	WTVN 9
Rocky & Casper	WTVN 7
Kukla, World	WTVN 7

COMPETITION STATION & AVG. RATING

PROGRAM	STATION & AVG. RATING
Filippo	WBNS 13
Dinner Theatre	WBNS 9
San Fran Beat	WTVN 4
Highway Patrol	WTVN 10
Rocky & Casper	WTVN 6
Kukla, World	WTVN 6

COMPETITION STATION & AVG. RATING

PROGRAM	STATION & AVG. RATING
Jack Paar	WLWC 7
Late Show	WTVN 2
News, Weather	WTVN 2

COMPETITION STATION & AVG. RATING

PROGRAM	STATION & AVG. RATING
Outlaws	WLWC 12
Dr. Kildare	WLWC 18
Hazel	WLWC 25
Donna Reed	WTVN 34
Real McCoys	WTVN 32
My 3 Sons	WTVN 28
Margie, Closeup, Alert	WTVN 16

COMPETITION STATION & AVG. RATING

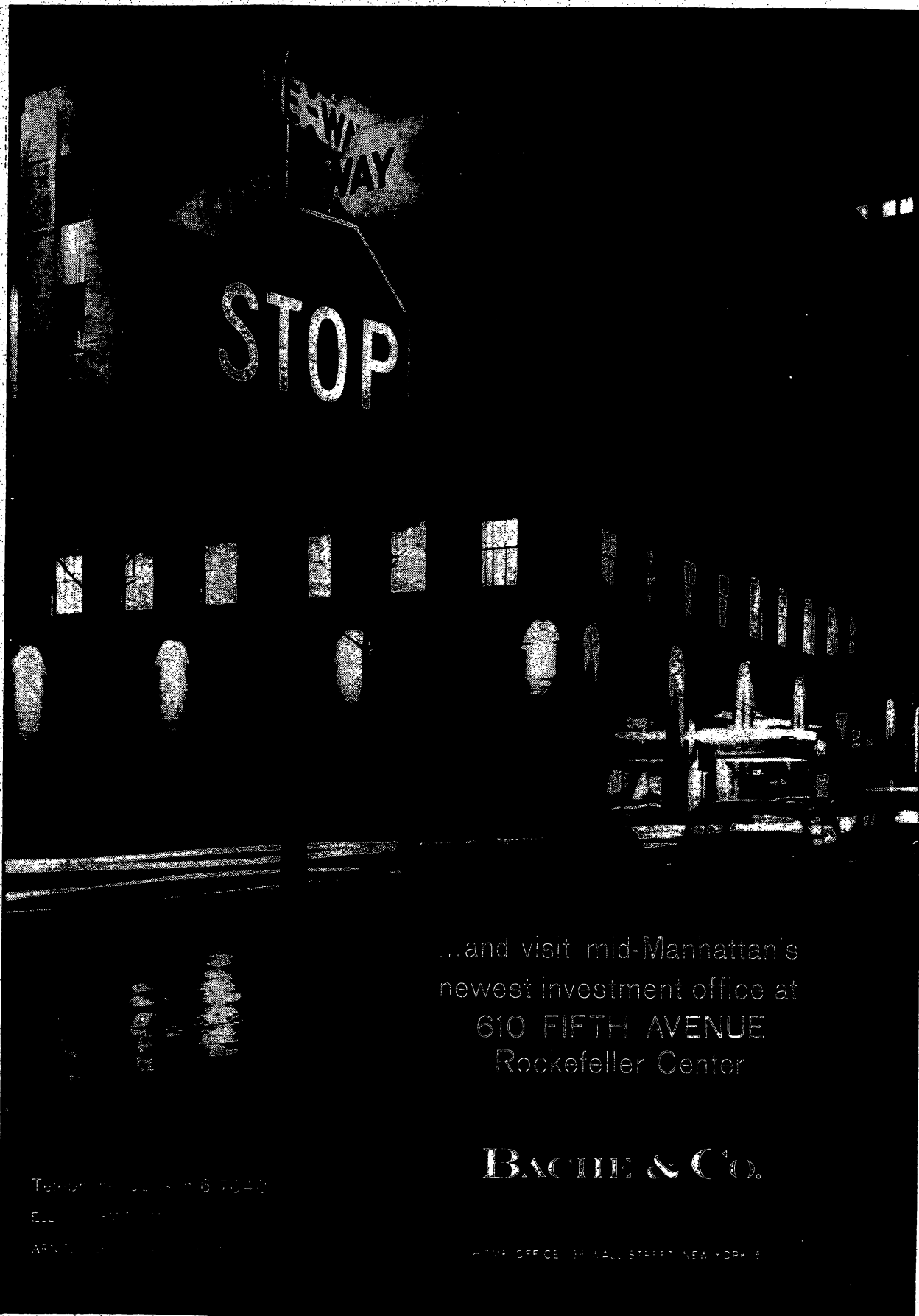
PROGRAM	STATION & AVG. RATING
Filippo	WBNS 14
Dinner Theatre	WBNS 12
San Fran Beat	WTVN 5
Highway Patrol	WTVN 10
Rocky & Casper	WTVN 7
Kukla, World	WTVN 8

COMPETITION STATION & AVG. RATING

PROGRAM	STATION & AVG. RATING
Lawrence Welk	WTVN 25
Fight Of The Week	WTVN 9
Defenders	WBNS 27
Gun, Travel	WBNS 21
Gunsmoke	WBNS 33

COMPETITION STATION & AVG. RATING

PROGRAM	STATION & AVG. RATING
Football Highlights	WLWC 6
Jack Sherick	WTVN 3
Quest Adven.	WTVN 2
Big Story	WTVN 2
Directions '62	WTVN 1



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From The Production Centres

Continued from page 30

counterfeiters, jewel thieves, killers, etc., being dubbed into Spanish, with homescreens to be regaled with Jean Paul Belmondo in deeds of derring do replacing Mike Connors, Pat Boone and sundry other Americans. And twist is that instead of American cowboys tv screens will show caperings of French "spaches."

IN PHILADELPHIA . . .

Low Clark, WCAU-TV news cameraman, won third place for spot news coverage in competition of the National Press Photographers Assn., marking the lenser's fifth Press Photog award. . . . WFIL-TV's "University of the Air" adds "The Lively Arts" to its sessions, hosted by Charles Lee, vice-dean of the Annenberg School of Communications. . . . Joseph F. Frazer, former WRCV salesman, recently with NBC spot sales, named sales manager for WNBC, New York. . . . Sports-caster Gene Kelly will be calling the play-by-play for the Cincinnati Reds next season. . . . Bob Lawrence, back after several years on the Coast, now working with the Evening Bulletin station, WPBS. . . . Tommy Roberts, now sportscasting at Hialeah, will be featured in a forthcoming "David Brinkley Journal" (in six or seven weeks). . . . Brian Patrick Hogan, former media buyer with Benton & Bowles, appointed national sales rep of WCAU-TV. . . . WFIL stations have added the Reuters Service to their news-gathering facilities, becoming the first outlets in the Delaware Valley to use the coverage. . . . L. H. Hyde elected vicepres of Philco Corp. and named general manager of the Consumer Products Division. He replaces Henry E. Powers now in an exec position with IT&T.

IN SAN FRANCISCO . . .

KGO-TV general manager Dave Sacks off to New York for meeting of ABC-TV execs—and he's taking with him a tape of KGO-TV's hour-long Frisco Symphony concert presented over the station last Saturday (10) night in print time. Station decided to go ahead with concert date even though it was unsold—and it cost over \$3,200 in talent fees alone. It was first special taping of a symphony concert in Frisco, though KRON taped parts of a symphony program at Opera House during performance last fall. Sacks will suggest it as a nucleus for more ABC longhair programming. . . . Star stations KISN, Portland, and KOIL, Omaha, tossing a big bash Wednesday (14) at the Fairmont, primarily for agency people. . . . KFRC named Frank Johnstone "reporter-at-large" to roam Frisco area for on-the-spot assignments. . . . KTVU gave California Attorney General Stanley Mosk "equal time" to reply to remarks about Mosk made by Dunlap C. Clark, financial chairman of Dr. Fred Schwarz' "School of Anti-Communism"—KTVU televised the four-night school and, of course, got paid for it by Schick Razor and Technicolor, the sponsors.

IN DETROIT

Carl Cederberg, vet Detroit news commentator, is the new director of news and public affairs for WJBK-TV, succeeding Dr. John Dempsey who resigned to devote more time to teaching at a local college. Charles W. (Chuck) Bergeson, former anchor of WJBK-TV "Ladies Day" program from 1952-58, was named local sales manager of the station, succeeding Herbert Weber who goes to another Storer outlet, WMGM, N.Y., as general sales manager. . . . Jack C. Brussell, former general sales manager of WJR, has joined the WWJ-TV sales staff. . . . James W. Hunt Jr. is a newcomer to WJBK sales. . . . "Popeye and His Pals" new 90-minute cross-the-board show is scheduled for debuting this week on CKLW-TV, with Toby David emceeing and including Jerry Booth and Larry Sands, producers and performers of the "Jingles" show which formerly was of a different format on the same station. . . . "You and the Law" is a new weekly series designed to give listeners a better understanding of the law on WWJ with prominent Detroit-area lawyers scheduled to appear on the program each week. Moderator of the show will be John Lynker.

IN CLEVELAND . . .

KYW-TV scene of taping of major religious series, "Legacy of Light," for Union of American Hebrew Congregations. Actors are being imported—Hurd Hatfield and Myron McCormick were the first—for the 10-segment taping, set for Westinghouse syndie operation and other stations. Series illustrates the Ten Commandments as followed by the Hebrew faith. . . . Baseball broadcast setup calls for slight switch. Ken Coleman and Bob Neal on WJW-TV and Harry Jones and Jimmy Dudley on WERE Radio.

IN MILWAUKEE . . .

Larry Butler formerly with WRJN, Racine, now staff announcer on the Milwaukee Journal stations WTMJ, WTMJ-FM and WTMJ-TV. . . . Bernir Strachota, General Manager, WRIT, Milwaukee's Balaban link, was feature speaker at mid-year graduation commencement observance

at Pulaski High School, Strachota's prep days alma mater. He was first Pulaski alumnus so honored. . . . Bill Bramhall, now doing WMIL's "Home Town Party," from Como's Restaurant Mondays 12 (noon) to 2 p.m., with Pat and Eloise O'Brien, starred in "Father of the Bride," at Ray Boyle's Swan Theatre. . . . Craig Noel, resident director of the Old Globe Theatre, San Francisco, now guest directing "Taming of the Shrew," with Jacqueline Brooks and Michael Forest, at Fred Miller Theatre, on recent WTMJ "What's New" program. . . . Bob Knutzen, onetime Wisconsin State Broadcasting network and WMTV announcer, joined WTMJ announcing staff. Knutzen once played with Ringling circus band and Ray McKinley and Ralph Marterie dance crews.

IN PITTSBURGH . . .

Frank Snyder, g.m. of WTAE, has been named chairman of the Easter Seal campaign for the second year in a row. He is now vacationing with his wife at Duck Key, Fla. . . . Dr. Abe Laufe, associate professor of English at Pitt, has been quite a hit on Program PM over KDKA with his Sigmund Spaeth type of treatment on popular songs. . . . Betty Gillett, who played "Eileen" in the road company of "Wonderful Town" that starred Carol Channing, is the new standby for Eleanor Schane on WTAE. She is married to Bill Thunburst, ad exec. . . . "Play of the Week" reruns are now on WQED, the educational station that also carries "Open End." . . . KDKA personalities are in a big drive to have people send Valentines to Children's Hospital. Over the past three years, 25,000 cards have been sent to the children through this drive.

IN MINNEAPOLIS

Hal Scott, sportscaster for WTAE-TV, Pittsburgh, for past three years, joining brother Ray Scott at WCCO-TV, CBS affiliate in Twin Cities. Ray, announcer, on the Minnesota Twins baseball games, will introduce Hal on his final sportscast here Friday (16) before shoving off for spring training camp in Florida. In other WCCO-TV sportscast changes, Don Dahl has been appointed associate sports director and Dick Earoth has left the tv operation to concentrate on duties at WCCO Radio. . . . KMSP-TV, ABC affiliate, has revamped its daytime scheduling, cancelling its a.m. "Early Show" and introducing a daily, half-hour afternoon "Mary Jo Show," featuring Mary Jo Tierney. Latter offering is primarily for housewives and includes interviews with show biz personalities. Station is also subbing reruns of "People Are Funny" and "My Little Margie" for its a.m. movie and is moving its daily small fry show, "Looney Tunes Club," to one-hour slot on Saturdays.

Danny Thomas' Nite at the Waldorf

Continued from page 3

Guild, Yiddish Theatrical Alliance, Will Rogers Memorial Hospital.

In his speech at the end of an overlong evening, Thomas alluded to his holding off on receiving any honors until he felt that he had "mellowed and aged a bit and perhaps was more deserving." At least that was what he told his lifetime mentor (incidentally his agent) Abe Lastfogel.

The opening last week of the \$4,000,000 St. Jude Hospital, Memphis, dedicated to research of childhood diseases (leukemia particularly) more than achieves the raison d'être that the modest showman-comedian sought after. He raised \$4,000,000 almost single-handedly.

The \$50-a-head dinner was attended by 1,300, a new peak according to general dinner chairman Harry E. Gould, the industrialist-showman who has succeeded to the board chairmanship of the JTG, vice the late William Degen Weinberger. Cochairman Harry Brandt recapped the work of the Jewish Theatrical Guild ("we take from our own to serve humanity") and toastmaster George Jessel further spotlighted its founding by the late William Morris in collaboration with Sime Silverman, Jack Lait, Dave Ferguson, S. Jay Kaufman, Dr. Hugo Rosenfeld, et al.

Faulty Taste

Jessel, sometimes interlarded some of his Bonds For Israel ad libs with a dinner honoring Thomas, as did some of the others. The acts who erred in making the occasion an "audition" also seemed to forget the primary purpose but, in toto, it came off rather well. Had the two-minute limit for speeches and turns been adhered to, the end-result would have been even better.

As result, dais celebrities were alighted or not even introduced, among them Jim Farley and the motion picture and network topers. Eric Johnston got a brushoff

intro; Bob Kintner was only vicariously "on" because Joey Bishop kiddingly-in-the-square addressed himself to him; ditto Oliver Trey; ditto Spyros Skouras (when Jessel mentioned his longtime association with 20th-Fox). Otherwise the abuse of time militated against intros.

U.S. Supreme Court Justice William O. Douglas presented a Boys' Club of America statue to Thomas for his work with juveniles. The jurist cracked that he's probably the only one on the dais who "doesn't have a writer."

Jan Murray, Bishop and Jack Carter gave the proceedings some bounce. There were acetonate cracks about Lebanese, Syrians and Arabs. Bishop, coming on near midnight, observed he "didn't want to be a hit—just to stay awake."

Harry Hershfield, Dr. Howard Rusk, Johnny Carson, Joey Adams & Al Kelly, Leslie Uggams, McGuire Sisters, Mary Healy & Peter Lind Hayes, Molly Picon, Ted Lewis performed or spoke.

Bows were taken by many, from Floyd Patterson to the Liberian Ambassador, from the Gabors to Mitch Miller.

There were the usual discordances and infractions of taste via racial jokes, too many Yiddishisms, too much "inside" humor (this was, after all, not an Intra-Friars Club shindig but an "open" affair to well-heeled civilians). Among the sensitive "jokes" was the one about the Congolese "having their UN personnel medium rare."

Jessel tried hard to keep the humorous aspects on high keel, and succeeded in the main. He was defeated by the marathon of communiques for "introductions"—with result he alighted others.

Relinquishing the mantle, Eddie Cantor (who becomes president emeritus) saluted Milton Berle as the new president of the Jewish Theatrical Guild. The veteran comedian's reference to Berle's mother—long his companion and mentor—struck a sentimental chord with the comedian who, just in time however, recalled "that after all this is Danny's evening." None the less he was openly moved by the new honor.

Thomas was truly impressive in the closing spot. He described his early struggles in Detroit, Toledo and Chicago. He was effusive in his affection, praise and esteem of Lastfogel. He saluted the Lebanese and Syrian Americans for undertaking to defray the \$1,500,000 annual upkeep of St. Jude's Hospital. He saluted campaign chairman Edward F. Barry and Dr. Donald Pinkel of the hospital.

Mort Sunshine, who has handled many similar dinners, was saluted by the cochairman for "another okay chore."

Radio Review

NINTH ANNUAL FESTIVAL OF NEGRO MUSIC & DRAMA

With George Goodman, Billy Taylor, Jack Walker, Rocky Groce, others

Producer: Goodman
130 Mins. Sat. Feb. 10, 3 p.m.
WLIR, N.Y.

This annual broadcast of New York's WLIR "Festival of Negro Music & Drama" (from Carnegie Hall this year), which showcases renowned septa talents in everything from opera to gospel to jazz to pops, prompts three suggestions:

1. Taking a tip from tv, the show should be taped for syndication to other Negro AM programmers throughout the country.

2. It could most likely become a semi-annual, or even quarterly affair, without dissipating the impact.

3. If it is at all representative of the kind of Negro programming available on WLIR, FFC should grant the outlet more power (station has a weak signal even on Manhattan Island and is a squeak compared to the booming standard commercial outlets), because the fine musical diversity is of certain interest outside the special audience aim.

A runoff of some of the talents presented is a clear indication of this program's range. Church music as an open and close was by the Chancel Choir of the Salem Methodist Church and Senior Choir of the Concord Baptist Church, Brooklyn.

The concert stage was reped by Met and City Center tenor George Shirley among others, and 10-year-old piano protege Tyrone Phillips soloed on numbers ranging from complex classical numbers to the "Minute Waltz."

In jazz there were swinging sets from the Clark Terry-Bobby Brookmeyer mixed Quintet, the Billy Taylor Trio and others, including a fine Coast representation by jazz flutist Jerome Richardson.

Following jazz were three of the ranking gospel groups with Prof. Alex Bradford in the lead.

In all categories, the fest stuck to the more familiar music, a gambit that carried aud members through their special as well as oblique interests.

Enroute, overall host George W. Goodman, station news director, turned the show over to various station talents for handling of musical segs in their broadcast category. Also briefly introed were the station's septa news commentators and feature-show emcees.

Bill.

'Rawhide's' New Ticket

Hollywood, Feb. 13.
"Rawhide," CBS-TV hourlong outer series, has been renewed for next season, marking fifth year.

Producer Endre Bohem starts production on new series for 32 first runs April 9 at Metro, again toplining Eric Fleming, Clint Eastwood, Paul Brinegar and Charles Gray.

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OF

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- MAGNOLIAS IN MEXICAN
- THAT'S MY RESOLUTION
- DANCE AND DREAM
- LOVE HAS NO EXPLANATION
- LOLA OF PENSACOLA
- MAJESTIC MISSISSIPPI
- I'M ALL MIXED UP OVER YOU
- BEAUTIFUL BERLIN
- I HAVE NEWS FOR YOU

DOING THE TWIST!

The Hilarious

J. FRED MUGGS

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30 Mins. Act

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Nielsen-Daytime Top 10

(Second Jan. Report)

As The World Turns	CBS	12.5
Concentration	NBC	11.6
House Party	CBS	11.3
Guiding Light	CBS	10.6
Millionaire	CBS	10.4
Password	CBS	10.0
Search For		
Tomorrow	CBS	9.9
Price Is Right	NBC	9.8
Make Room For		
Daddy	NBC	9.3
Edge Of Night	CBS	9.1

SHANNON

TOP RATINGS

3-Station

EUGENE, Ore. 29

3-Station

SEATTLE, Wash. 27

Source: ARB, Nov. 1961

Starring
GEORGE
NADER



For full details, contact
SCREEN GEMS, INC.



Valentine



TO OUR INTELLECTUAL FRIENDS

Anybody who is anybody in television has had the experience of being backed into a corner by people who want to tell him that anybody who is anybody doesn't watch television.

It's a touchy subject, in an area where every man is his own one-man survey. So rather than debate it, we present facts. 'Taint so.

FACT: A typical mid-evening hour was researched. The network shows during all or part of that hour were a music program, a situation comedy, a mystery drama and two action-adventure shows. Sets in use were about 50. Half the people were watching TV; half weren't.

FACT: The research went deep, to find what kind of people were watching, what kind weren't. Focus was on "influentials"—people who, by job, profession, membership or participation in organization or community activities, might be classed as opinion leaders.

FACT: There were many more opinion leaders in the half of the nation tuned to TV than in the non-watching half. About 31% more.

Curious, isn't it? Being curious about television audiences and the way they behave is an important part of our business.

N. W. AYER & SON, INC.

Foreign TV Followups

Continued from page 36

nell's band was spruce, and Francis Essex, who "produced" according to the program and "directed" according to the final credits, was nimble whichever it was. *Ott.*

Studio 4 (London)

A tele-recording of Arthur Hailey's "Flight into Danger," in the production put out by the Canadian Broadcasting Company, was shown on BBC-TV five years ago. It roused plaudits then, and the play was reproduced by James MacTaggart as the third segment of BBC-TV's intriguing "Studio 4" skein. Although it scarcely fitted in with the chief object of the series, which is to adapt novels with strong story-lines, this up-to-date version proved a highly suspenseful success, even more so, if memory serves, than the original blueprint.

Idea was neatly simple. A number of passengers on a normal flight between Vancouver and Toronto came down with food poisoning. Eventually both pilots succumbed, and George Spencer (Robert Arden), a passenger with wartime experience in fighters, was the only man aboard who could attempt to handle the craft. Pressure of time was such that, unless the food victims could be gotten to hospital quickly, they would die.

Thus Hailey built up a seat-edge excitement, progressing to a point above boiling. Spencer, aided by the stewardess (Patricia English), was talked down by Captain Treleven (Jerry Stovin) in the Vancouver control tower, who guided him around the formidable and unfamiliar controls until the brusque, but safe, landing.

Mac Taggart's production was immaculate without the conventional hysteria that might have spoiled it. Consequently, the sudden touch of emotional relief at the end, expressed by the stewardess, was all the more effective. The thespians, mainly transatlantic, helped the crisp and true atmosphere, with Robert Arden, Jerry Stovin, and Bruce Boa (as the doctor) being fine without fuss. In fact, it was nearly a perfect cliff-hanger. *Ott.*

Hippodrome

Chief trouble with this medley of acts from circus, vaude, cabaret, and the parade-ground was "Hippodrome's" endemic fault. Associated-Rediffusion couldn't find a presentation formula for it, and director Bill Turner, who dispensed with the circus-ring atmosphere, had no design framework to take its place. Result was a hodgepodge of trifles, linked by singing intros from the Zephyrs, who were neither bright nor breezy.

The emphasis was on visual acts, but, with one possible exception, all accomplished the expected tricks. The Los Sblatteros from

Spain used a springboard to launch themselves into chairs, and somersaulted capably. Denmark's Lott & Joe did some deft juggling on unicycles, but took too long to build up to a fairly dazzling 'imax. The Five Talos, from Germany, let the comedy interfere with the acrobatics, and closed with a take-out on oldtime athletes which scattered a few yocks. And there was some charm in France's Oiseaux Comediens, with canaries see-sawing, hoop-jumping, carriage-pushing, tightrope-walking, and otherwise doing things unnatural.

Some soso puppetry came from Frank and Maisie Mumford, who jerked their wooden Mlle. Zizi through a French ditty, and okay aerial antics were provided by Les Manols, from France.

The star spot was occupied by local chantoosie Anne Shelton, who had little chance to generate much heat in the oldie: "I Get a Kick Out of You," and two new numbers that had strictly forgettable melodies. Climax of the show was some marching-and-blowing from the Band of the Coldstream Guards, which couldn't fail to be stirring but needed a Queen or two to give it a reason.

Peter Knight's band accompanied smoothly, but this was a distinctly take-it-or-leave-it offering, with able talent in search of a format. *Ott.*

W. German TV

Continued from page 22

about \$25,000,000 in entertainment tax last year, with taxes ranging from 10 to 20% of the ticket cost in the various lands.

When a top German comic appears on German television, it is tax-free. When he makes a film, the tickets are taxed.

Since the West German currency reform in 1948, the cinemas have paid over 1,500,000,000 German marks (\$375,000,000) in these entertainment taxes.

And in the last five years, it is estimated that the film business is off about 30% because of the unfair competition from television.

The CDU protests, also, that since viewers pay a monthly toll of 7 marks (\$1.75) for the privilege of watching television, they should not be subjected to commercials, but strictly to entertainment and information features.

Hence, the question of television commercial time is going to become an issue in the West German federal parliament, with pressures from both the film industry and the political party.

Meantime, it has just been estimated that there are now 6,000,000 television sets in West Germany (roughly one for every nine people), and that in the entire land in 1962, there will be

just 114 minutes daily allotted for commercials.

And a strong rebuttal to the claims of SPIO and the CDU has just been issued to the West German newspapers and parliament by one of the leading West German ad agency associations, the Arbeitsgemeinschaft Werbeagenturen und Marketingberatung (AWM).

The AWM, which has among its members 18 of the leading West German full-service ad agencies, notes that one does not have to buy a spot commercial on all seven stations, and that very few sponsors buy an entire minute. So the price is not prohibitive for smaller firms.

'Making of President' Rights Go To Wolper; Two Documentaries Set

Television, radio and motion picture rights to Theodore H. White's "The Making of the President 1960" has been bought by David L. Wolper.

Wolper Productions will produce two hour-long documentary tv specials based on the book, with March 5 set as starting date of production. Under the supervision of exec producer Wolper, a theatrical film for foreign release will be coproduced by Jack Haley Jr. and Mel Stuart.

The film will be a dramatic study of American politics in action, centering on John F. Kennedy's successful campaign for the presidency of the U.S. Wolper has assigned five members of his production staff to research through the more than 8,000,000 feet of film that was photographed during the primaries, conventions and campaigns for use in the documentary.

'MY TRUE STORY' IN MUTUAL FOLD

Mutual's 55-minute strip, "My True Story," has gone off the air. The Ted Lloyd production that was close-circuit fed by Mutual to about 80 affiliates, independents and other network affils (where Mutual stations turned it down), struggled along for just under a year. "Story" premiered Feb. 13, '61 and left the air Feb. 2, '62.

Biggest problem for the audio soaper was clearance in major markets. Sold on a co-op basis with Mutual peddling the show to stations free for a half share of sponsorship, "Story" was clearing only about 20 of the top 50 cities, and was having difficulty lining up national bankrollers.

Mex's Passel of Pesos For Canaveral Manshoot

Mexico City, Feb. 13. While investment of Mexico's radio and television industry cannot match the over \$1,000,000 appropriation by American networks to cover the Lt. Col. John H. Glenn manshoot, it still will represent one of the highest outlays by local facilities.

Telecentro and Emilio Azcaraga, marshalling elements for radio and tv coverage of the event, are mum about expenditures, but these will probably exceed \$50,000. Cost may be hiked somewhat because of delays.

For example ace Mex commentator Jacobo Zabludowsky and a technical crew had flown to Cape Canaveral to cover the manned flight before the originally announced Jan. 23 Initial D date. Zabludowsky and crew have since been recalled to Mexico, but were scheduled to plane off a few days before the rescheduled attempt.

Bert Leonard

Continued from page 23

called "Golden Age" of television drama as just a "lot of baloney." "When you talk about that Golden Age, you mean two or three live shows which had about the same average of outstanding shows as today's film shows."

In any case, Leonard doesn't think that today's television economics permits the type of experimentation that existed six or seven years ago. "With what writers and dramatic talent demand today, gambling on turning up with one good show out of four tries became impossible."

CBS Morning Plan

Continued from page 23

one of the lowest rated daytime network shows, but CBS brass is understood intent on keeping it, feeling its a needed network service and hoping it'll catch on.

Overcome the status quo of the numbers is the flexibility that MMP has offered advertisers. Prior to MMP, CBS-TV was at a disadvantage, with NBC-TV virtually in the minute selling biz with its double cross plugs and ABC-TV all out with minute participations in the daytime. Unable to offer minutes, CBS-TV just couldn't compete for ad coin in the 10 to 12 p.m. period. That changed, though, MMP and CBS-TV has a chart to reflect the altered situation.

According to the web chart, the first 32 weeks of MMP, from February-through-October, '61, the 10 to 12 p.m. bloc was sold in the ratio of 45 out of 100 minutes available. Reflecting the seasonal rise, the percentage of potential sales rose to 84.2% during the October through December period.

Station clearances for the bloc of programs also have improved, ranging from 129 stations clearing for "Calendar" to 150 stations for "Video Village."

'Six By Gittlin'

Continued from page 23

to make. The six NBC News shows for next season will cost between that and \$100,000 apiece, it's understood.

With the News shows (Don Hyatt's special projects unit, which played so large a part in this season's DuPont shows, so far has not been called upon to continue next year), and two "seasonal specials," plus 14 dramas, there are now 22 first-run shows guaranteed for the 10-11 "Show of the Week" time. DuPont has reportedly ordered 10 reruns, for 32, all told.

NBC will fill the other weeks with specials. While it has often been said that NBC would not settle in '62-'63 for a "short season" on the part of DuPont, it still is true that the network is continuing its prestige commitment to several specials and the unused Sunday periods would be available for these specials, since a period is needed.

'Actuality Era'

Continued from page 23

kind of assignment we had in mind."

One factor in the shortage is the union bars against new members. Membership in Local 644 is virtually inherited and without some inside connection, it's tough to get a card. In a couple of cases, the networks have found competent cameramen who were not union members and insisted that Local 644 admit them so that they could work. In recent months, there has been some discussion of an apprentice program in Local 644.

If there's a shortage of cameramen, there's a bushful of skilled young personnel overseas. These foreign cameramen are now being widely used on the flock of documentaries being made abroad.

Cold War Puts Damper On CBS-TV Ice Hockey Championship Games

The Cold War, which recently upset the International skiing matches in Switzerland, also is playing havoc with the amateur ice hockey championship games and CBS-TV's planned telecasts.

CBS-TV had set aside 10 hours in two weekends in March to telecast four of the matches. The sponsor picture was bright. Then, along came word that invitations to Soviet sphere countries had gone unanswered and teams from those countries likely won't attend.

The silence of Russia and Soviet sphere countries stems from the status of East Germany currently in western countries belonging to NATO. Ever since East Germany erected that wall, NATO nations are not issuing travelling permits to East Germans. There may be some exceptions to the general ban, but the rule encompasses East German sporting teams. Since the NATO ruling has been put into effect, Soviet Union and Red sphere countries in an expression of solidarity refuse to participate in matches not open to East Germans.

It now looks that only western nations will compete in the 1962 World Amateur Ice Hockey Championship games, to be played at Colorado Springs. State of affairs is pushing CBS-TV's sports division, under Bill MacPhail, to limit web's coverage to one game instead of four. Going the way of the Cold War was the U.S. Vs. U.S.S.R. match, which was considered to be one of the highlights of the telecast series.

CBS Ballcasts

Continued from page 22

of the New York Yankees, Baltimore Orioles and Detroit Tigers; in the National League, the weekend games of the St. Louis Cardinals, the Philadelphia Phillies and Chicago Cubs.

The games will be blacked out in all big league areas. Games also will be blacked out in minor league cities where there's a game in progress. Minor league blackout extends to 50 miles of the site of the game.

Trapnell's WB Exit

Hollywood, Feb. 13. Producer Coles Trapnell is exiting Warner Bros. next week, to return to freelance writing. Trapnell produced "Lawman" this season, "Maverick" for two years prior to that, also a new pilot, "Lone Sierra," this season. Trapnell asked for his release last year, then agreed to remain for another year as "Lawman" producer.



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Television Reviews

Continued from page 36

the American family but not in those soporific terms. Also, there was a question of taste in the sketch about senior citizens which pictured a 104 year old as a pratfalling clown.

The show was pegged on statistical surveys about the country and its people. The scripters deliver some okay moments when they played the numbers game but it wasn't enough to sustain the show.

Henry Fonda was a laconic emcee who moved in and out of the various scenes. Paul Lynde, Dick Van Dyke, Flip Mark and Carol Lynley led a competent cast through chores in a devoted manner.

The Dental Assn. spots were in the soft-sell groove and made a trip to the dentist appear as American as apple pie. Gros.

THE HERB LYON SHOW

With Herb Lyon, George Jessel, Jane Russell, Les Paul & Mary Ford, Step Bros., Dick Gregory, Bill Hayes, Peter Pitt, Jimmy Blade, Robert Trender Oreb, others

Producer: Phil Mayer
Director: Dale Juhlin
Writer: Fred Silverman
60 Mins., Fri., midnight
PARTICIPATING
WGN-TV, Chicago (tape)

If the talent level of the premiere outing can be sustained from week to week, there's no reason why the "Herb Lyon Show" shouldn't increase the sets-in-use substantially on Fridays at midnight in Chi. The time period seems made to order for a good variety stanzas, and this WGN-TV opus shows signs of being just that.

Patterned rigidly after the Ed Sullivan show, with Lyon merely introducing the acts, the new series clearly is benefitting from the Tribune gossipier's previous experience. This time there's no chit-chat, no interviews, no horsing around—it's strictly show business. There are plenty of clubs in the Windy City to mine talent from each week, and now it's only a question of whether enough of the top names will work for scale as a favor to Lyon.

The tee-upper was strong on marquee values, but it was perhaps to be expected that the more inspired performances tended to come from the lesser names. The Step Bros. put on a great display of flash dancing to open and close the show. Bill Hayes issued a pair of songs effectively and with taste; Dick Gregory was very sharp in a segment filmed at the Playboy Club; Les Paul & Mary Ford gave out a swingy rendition of "Deed I Do" and momentarily spotlighted

their son Gene on the drums; and magician Peter Pitt pulled off some slick sleight-of-hand, with wit.

The top names, Jane Russell and George Jessel, were slightly disappointing. Miss Russell issued a pair of songs in just fair style, and Jessel, talking off the cuff rather than monologizing, left out the laughs. He wound up with some Jolson nostalgia and the song "California Here I Come."

As for Lyon, he still has to cultivate a more relaxed video style and would do well to lay off the excessive and repetitious superlatives in his intros. But he looks like he's going to make it this time.

There was a rather petty bit of censorship in the initialer. One word was noticeably erased from Jessel's spiel, at a time when he was enumerating his friends of the Chicago press. The censored name was obviously that of Lyon's competitor on the Sun-Times, Les.

AMBASSADOR AT LARGE

With Chester Bowles
Producer: Bill McGivern
Director: Bob Sears
30 Mins., Sun., 3 p.m.
SUSTAINING
KSTP-TV, Minneapolis-St. Paul (tape)

When it became known that Chester Bowles, the President's special representative abroad, was to be in the Twin Cities to participate in a special foreign policy briefing session for Northwest newspapers, the live KSTP-TV news and public affairs department smartly lost no time in tying him up for an exclusive local TV appearance. It was in this special 30-minute program, modeled after the network "Meet the Press," that he came before the station's cameras.

The briefing session to hear Bowles in person was sponsored by the State Department, the Minnesota World Affairs Centre and the U. of Minnesota. It, of course, gave only a comparatively few people the chance to hear this leading government authority expound his views on current developments. Also, the newspapers gave only brief space to what he had to say, so it took the KSTP-TV program to bring him into thousands of local homes for a broader, and more detailed analysis and discussion of grave crises when even nuclear war is a possibility and interest in and concern over foreign affairs are at a peak for many people.

KSTP-TV's own Bill McGivern handled the moderator chore in big league fashion while three highly qualified local newsmen shared the task of directing the questions to Mr. Bowles. The trio comprised the St. Paul UPI Bureau Chief Bob Doder, St. Paul Dispatch-Pioneer Press political editor Gene Newhall, and KSTP-TV's political reporter Jack Wadlund.

Questions put to Bowles by the panel were penetrating and far-reaching and they brought out valuable and interesting answers from the Ambassador at Large.

Among other things, the panel's questions elicited from Bowles that U. S. prestige in South America and Europe today is, in his opinion, improving and that the OAS agreement with this nation that Castro is a Communist is a good development even though there still exist some differences as to how to handle the Cuban dictator.

Also in response to the quizzing, the Ambassador pointed out why he considers the United Nations a positive need and he explained how it's performing a great mission for the U. S. He himself has borne some criticism for favoring at least a few non-foreign service career

men in the State Department, but he called attention to the fact that their percentage is small and that it's helpful to have new viewpoints supplied by them.

Mr. Bowles declared that he found President Kennedy has been making a great name for himself over the world. He expressed the opinion that the odds against an eventual atomic war are large. He also told the panel that the feudal system which is conducive to Communism, still exists in many parts of the world and that the U. S. should do everything possible to induce and help the affected countries to eliminate it.

All in all, this was 30 impressive minutes of solid food for thought as well as helpful information. It afforded a clear and concise picture of what's in the world today and the grave problems our nation and its Administration face. Rees.

AMERICAN VALUES

Producer-Director: Bob Huber
60 Mins., Thurs. 10 p.m.
WJW-TV, Cleveland (tape)

This is an extremely ambitious local series with symposiums on American values at John Carroll U. providing the material and WJW-TV providing a new rented mobile unit and four cameras to tape the result. And the results, have been pretty unusual.

Clarence B. Randall, retired board chairman of Inland Steel Corp., paced the first as he advanced a thesis that individualism is the chief freedom of this country and the strongest bulwark in our struggle to preserve our way of life. What that way of life is was discussed by community leaders and university faculty members. The group then reconvened and tossed questions at Randall.

The result was not the usual sort of panel show, but rather something that could have been made in a large living room full of articulate, intelligent people, all concerned with one problem.

Camera work was first rate, and Bob Huber's editing magnificent, considering the complexity of his task. The full symposium—about four hours' worth—was taped, then edited into a solid hour package. The station plans to tape and show two more symposiums from the university series this season and then resume the task in the fall.

A CBS prime-time report with Carl Sandburg was pre-empted for the American Values program, showing how high a value the station placed on it. Russ.

TV Followups

Continued from page 36

have been a star with the startling menacholy of his face and the burst of sunlight in his comical smile. Examples of Lincoln's wit, as recalled by Sandburg, seasoned a half-hour of fascinating Americana.

Smith, as his last chore for CBS before moving over to ABC-TV where he bows tonight (Wed.), pitched the queries skillfully and unobtrusively to Sandburg. Herbert Mitgang and David Buksbaum produced. Herm.

Des Moines—J. C. Dowell has quit as veep and general manager of KIOA Radio here without announcing future plans. Before entering radio in '57, he was a veep of the National Bank of Tulsa (Oklahoma).

BBC-TV's New Spheres of Comedy, Less Accent on Familiar Patterns

London, Feb. 13.

British tv comedians and comedy scripters have developed a desire to escape the limits of "mechanical" situation comedies and to broaden into new and hitherto untied fields. Pioneer in a sudden breakaway rush, which has manifested itself on BBC-TV, was an hour-long series, "The Seven Faces of Jim," written by veterans Frank Muir and Dennis Norden.

Latter, who acts as advisers to BBC-TV, yanked Edwards from a familiar cap-and-gown schoolmaster image, with which he had been successfully associated for some years, to feature him in seven completely divorced situations. Show, which was a tentative arrangement at first, built to a "highly satisfactory" degree, say the scripters. It also paved the way for more new-look comedies.

Ray Galton and Alan Simpson who penned the smash "Ancestral Footstep," entries, ceased scripting the stylized 30-minute series and came up with "Comedy Playhouse," a series of half-hour, in-depth shows which use straight actors as opposed to comedians or comedy-actors. Currently, G&S are working on yet another departure.

After the success of Jimmy Edwards in a new sphere of video clowning, another click U.K. funnyman, Benny Hill, has decided to experiment in pastures new. Hill starts a more "intimate style" skain on Feb. 23 (BBC) which is to have more depth than his sketch-dominated shows of the past. First show in an anthology of six will be "Portrait of a Bedroom."

BBC-TV's "Rag Trade," also an original laughter-maker, proved so successful that a second run is scheduled for the fall. Muir and Norden, who are writing a further breakaway comedy called "Brothers in Law," put the yen for change down to a natural development aided, considerably, by the tolerance of experiments given by the Corporation web.

All the new activity by Galton, Simpson, Muir, Norden, Edwards, Hill, etc. is not precluding the more "formula" situation comedies, however. BBC still runs several of the latter, starring comedians such as Charlie Drake, Harry Worth and Eric Sykes.

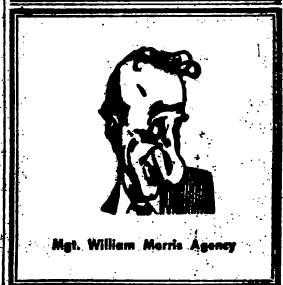
JFK's '4 Freedoms'

Continued from page 1

lai Stevenson has already agreed to contribute to the program which may also feature British premier Harold Macmillan. Soviet politician have been invited to appear, too, in what Collins describes as "the most important documentary to come out of television." Collins will seize opportunity of current selling season in the U.S. to huddle with network chiefs. He will be carrying the first hour of the five-segment program.

"The Four Freedoms," which sets out to survey how Roosevelt's "four freedoms" have been interpreted throughout the world, tied off in the U.K. on Feb. 11 with "The Freedom of Speech." Then, on a weekly basis, follow "Freedom To Worship," "Freedom from Want," "Freedom from Fear" and the final summary program, due to come from the United Nations in New York. Lord Gladwyn links all five programs.

St. Louis—Dick Drury was named program director of WIL Radio, replacing John Borders who lately signed to become station manager of KBGO, Waco, Tex. Drury last was program director of KQV, Pittsburgh.



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Nichols & May's 'Doctors', Caiola's 'Guitar', Anka's '15' Top Current LPs

MIKE NICHOLS & ELAINE MAY: "NICHOLS & MAY EXAMINE DOCTORS" (Mercury). The medics get a good going over here. The comedy duo is in top form as they strip the gauze from the men in white. Their targets are G.P.s, M.D.'s head-shrinkers, nurses and internes and one wonders if "Dr. Killdare" and "Ben Casey" can survive the onslaught. This package is an extension of the work they did on NBC-Radio's "Monitor" show. It's a certain Rx for sales and laughs.

AL CAIOLA: "SOLID GOLD GUITAR" (United Artists). Al Caiola brought the guitar back to prominence on disks when he cracked through last year with "Magnificent Seven." This set should give the guitar a firmer grip on the market because of the way he plunks through an outstanding repertoire of 1,000,000-seller songs. In addition to his aforementioned trademark, there are the current "Moon River," and the always solid "Vaya Con Dios," "Jezebel," "I'll Walk the Line" and "The World Is Waiting for the Sunrise," among others.

PAUL ANKA: "PAUL ANKA SINGS HIS BIG 15 (VOL. 3)" (ABC-Paramount). Although he's now an RCA Victor diskster, ABC-Paramount will still reap plenty of sales rewards from this young singer. The two previous volumes of his "Big 15" were solid sellers and there's no reason to doubt that Vol 3 won't follow suit. "Kissin' On the Phone," "Far From the Lights of Town" and "The Fools Hall of Fame" are some of his clicks that are reprised here to draw loot from the juve disk buyers.

TENNESSEE ERNIE FORD: "SING A SPIRITUAL WITH ME" (Capitol). A consistent winner in the spiritual field, Tennessee Ernie Ford has another likely candidate for a big sales splash with this sing along styled set. The attractive two-fold package includes a song book with the words and music performed on the disk. Ford gives the spirituals a zest that makes it difficult not to chime in.

HENRY JEROME ORCH: "BRAZEN BRASS SINGS THE STRINGS" (Decca). Henry Jerome created the "Brazen Brass" sound five albums ago but in this setting everything is fresh and new. The accent is on strings but he hasn't diminished the power of the brass and the blending is a socko sound that the stereo crowd will appreciate. The repertoire is made of surefire standards and all fit well into the brass-strings concept.

THE DUKES OF DIXIELAND: "BREAKIN' IT UP ON BROADWAY" (Columbia). Broadway and Dixieland meet head on here and they both end up winners. The tunes go as far back as "Runnin' Wild" (1922) to "Hey, Look Me Over" (1961) but vintage or new, the Dukes take them all in their stride and give 'em a swinging push that's quite winning. An exciting pullout for programmers is Frank Loesser's zingy "The New Ashmolean Marching Society Student Conservatory Band" from "Where's Charley?"

STEVE LAWRENCE & EYDIE GORME: "TWO ON THE AISLE" (United Artists). There are few pop singers around who know what to do with a showtune. Steve Lawrence & Eydie Gorme, however, belong to the select group which can and they show it most positively in this package. Whether they're soloing or dueting, they are in complete charge of their material and it comes over better because of it. Don Costa, who arranged and produced the set, did a bang-up job in all departments. The tunes come from shows or comparatively recent vintage but some of them are already well on their way to becoming standards.

CARMEN MCKRAE: "LOVER MAN" (Columbia). It takes a lot of guts for a current-day singer to come forth with an album of songs the late and legendary Billie Holiday made famous. Carmen McKrae has the guts and what's more she has the vocal savvy to stand up under comparison. The familiar "Lover Man," "Strange Fruit," "Them There Eyes," "What a Little Moonlight Can Do" and "God

Bless the Child" won't disappoint even the most ardent of Miss Holiday's cult.

GIL EVANS ORCHESTRA: "INTO THE HOT" (Impulse). This is an interesting and provocative set for the up-to-date jazz buffs. The package features some of the top contemporary jazz artists, under the baton of Gil Evans, playing six original jazz compositions—three each by John Carisi and pianist Cecil Taylor. Carisi's emotional and swinging writing contrasts nicely with Taylor's bristling and explosive compositions. Dynamically played and directed, their pieces are presented with effectiveness. The nicely-packaged LP, with definitive notes by Nat Hentoff, is a worthy addition to any jazz buff's disk library.

PETE FOUNTAIN: "SWING LOW, SWEET CLARINET" (Coral). Pete Fountain's New Orleans jazz style is matched up with the Jubilee Singers for a happy disk experience. The blending keeps the faith with everybody and when Fountain and the Jubilee Singers go to town on "Swing Low, Sweet Clarinet," "Yes Indeed" and "Let Me Walk Closer to Thee," the grooves are really stirred. Some combo and big band instrumentals round out the set for top results. Bud Dant's arrangements keep everything in order.

STAN GETZ: "FOCUS" (Verve). This jazz set features sax man Stan Getz in a new atmosphere—that of a big, string-included orchestra. Conducted by Hershey Kay, the orch and Getz come across with interesting and moody effectiveness in a set of original compositions by Eddie Sauter, who also arranged the pieces. Getz lends his facile playing ability to full advantage in this package, and the combination of his sax and the strings behind him creates an atmosphere that invites several listenings to catch the full meaning of the album's content. There is much to be heard and appreciated. Sauter's tunes and arrangements are full and dramatic and Kay moves the orch with feeling. It's a nicely-packaged set that could create some excitement for the jazzniks.

ELEANOR STEBER: "LOVE'S OLD SWEET SONGS" (St/and). Noted soprano Eleanor Steber has lent her talents to a collection of somewhat soggy ballads on this set which creates the impression that her abilities far exceed this type of showcasing. One of the reasons the set doesn't quite come off is that her backing, instead of having the full tonal quality her rich voice invites, is limited to two organs and a piano. The result is a restrained Miss Steber and an



LAWRENCE WELK

Presents His Newest Hit Album for Dot Records—"MOON RIVER"

unexciting LP. Among tunes presented are "At Dawning," "Trees," "World Is Waiting for the Sunrise," "Danny Boy," "Oh Promise Me," "When Day Is Done" and others of this ilk.

IVY LEAGUE TRIO: "ON AND OFF CAMPUS" (Coral). The folk field is in continual bloom and this new trio will keep it bright and gay. They have exuberance and an infectious bounce that give the repertoire good listening appeal. "Andres De Ma Blonde" Johnny I Hardly Knew You" and "Bat-

(Continued on page 48)

Band Review

CAPITAL CITY JAZZ BAND

Koronet Inn, Ottawa.

Gordon Bennett dotted on and frequently produced dixieland in his native Britain. When he came to Canada eight years ago, he found no good dixie so decided the only way he could hear it was to make it. Result: the Ottawa Traditional Jazz Society and its baby, the Capital City Jazz Band, one of the finest producers of New Orleans and Chicago jazz around.

Combo is the customary dixie setup: piano, bass (string and brass), guitar-banjo, clarinet, trombone, trumpet and drums. While all members are non-union, their work is slick professional and ranks with the best. Regular stand is the Koronet Inn, not far from the Gaiety Club, where a four-man group from the CCJB also performs Saturday nights in Benny Goodman style swing. Band has a devoted following which is building steadily.

So solid is the band's performance that the National Museum of Canada, sponsored a special concert, sans admission charge, and taped the show for the National Archives. Gorm.

Longplay Shorts

Columbia Records has 27 LPs slotted for release this month including 14 pops, nine Masterworks and four Latin-American sets. Connie Francis has a Twist album upcoming from MGM, Lester Lonin has one on Epic and Les Elgart has one for Columbia. Oscar Peterson is doing a jazz version on Leonard Bernstein's "West Side Story" music for Verve. Erick Friedman, RCA Victor's 22-year old violinist who made his disk debut last year, is set for a new release playing the Paganini Concerto No. 1 in D and the Saint-Saens Introduction and Rondo Capriccioso, with the Chicago Symphony Orchestra, conducted by Walter Hendel.

MGM/Verve readying a deejay disk of excerpts from Phyllis Diller's current LP "Are You Ready For Phyllis Diller." . . . Lionel Hampton recording an LP tagged "Macy's And All That Jazz" for Columbia, which will be tied in with Macy's second annual jazz festival to be held sometime in March. . . . Al Hirt, RCA Victor diskster, opens at Miami Beach's Eden Roc Feb. 15. . . . Current issue of Look mag has a layout on five opera singers. Spotlights are Joan Sutherland, Maria Callas, Anna Moffo, Leontyne Price and Leonie Rysanek. . . . Eddie Condon's first LP for Epic, "Midnight In Moscow," features Bobby Hackett (trumpet), peanuts Hucko (clarinet), Lou McGarity (trombone), Dick Cary (piano-alto horn) and Buzzy Drootin (drums). . . . Dion, whose new album on Laurie is set for April release, does a prom season date at the International beginning May 16.

Vocalist Carol Sloane, whose first Columbia LP is due in June, is out with a single this week called "I Want You To Be The First One To Know." . . . Stan Getz's current Verve album, "Focus," will be tied in with his date at the Mardi Gras Club, Kansas City, from Feb. 16 to Feb. 26. . . . Anita Bryant due in New York next week to do a recording session with arranger-conductor Monte Kelly for Columbia. Barry Freeman will handle promotion for the Jubilee and Josie labels on the Coast.

Charles E. King's "Song of the Islands" has been lifted from a Count Basie LP for Roulette and released as a single by the label. . . . Bold Distributing is now handling the Candid line in Hialeah, Fla., succeeding Pan American Distributing. . . . New Atlantic LP releases include waxings by the Ornette Coleman Quartet, Lennie Tristano, the Mitchell-Ruff Trio and The Drifters.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PAUL ANKA . . . LOVE ME WARM AND TENDER

(RCA Victor) . . . I'd Like To Know

Paul Anka's "Love Me Warm and Tender" (Spankat) bows this teenage fave on the Victor label with a highly potent ballad with a striking beat and lyric which will earn spins across the board. "I'd Like To Know" (Spankat) is another entry with teenage appeal.

BOBBY RYDELL . . . HAPPY, HAPPY

(Venus) . . . Fatty, Fatty

Bobby Rydell's "Happy, Happy" (Tower) is a snappy rhythm entry with a simple-minded lyric in a frantic-sounding performance due to cop plenty of spins. "Fatty, Fatty" (Tower) is another side with a catchy beat.

JONI JAMES . . . I ALMOST LOST MY MIND

(MGM) . . . I'll Be Around

Joni James' "I Almost Lost My Mind" (St. Louis) is an arresting slice of a blues number which should have wide pop acceptance via this version. "I'll Be Around" (Regent) reverts back to a more usual groove for this pop songstress with a pleasing ballad.

ANN-MARGRET . . . WHAT AM I SUPPOSED TO DO

(RCA Victor) . . . Let's Stop Kidding Each Other

Ann Margret's "What Am I Supposed To Do" (Pamper) is a strong teenage ballad delivered in a groove which the Coke set understands. "Let's Stop Kidding Each Other" (Tree) is a snappy rhythm entry also delivered in the approved style by this young songstress.

JO ANN CAMPBELL . . . I CHANGED MY MIND JACK

(ABC-Paramount) . . . You Made Me Love You

Jo Ann Campbell's "I Changed My Mind Jack" (Marieliet) is a swinging rhythm number with a cute lyric idea which this songstress belts with standout orch and choral backing. "You Made Me Love You" (Broadway) is a fresh workover of the oldie.

KATHY LINDEN . . . REMEMBER ME

(Capitol) . . . Beautiful Brown Eyes

Kathy Linden's "Remember Me" (Gold) is a lilting ballad handled deftly by a young songstress who has been racking up hits on other labels before moving over to Capitol with this one. "Beautiful Brown Eyes" (Americant) is a good slice of a number which has earned several versions.

JO STAFFORD . . . ADIOS, MY LOVE

(Colpix) . . . Misty

Jo Stafford's "Adios, My Love" (Schaefert) returns this songstress into the pop scene with a warm, Greek-styled ballad which she handles slickly. "Misty" (Vernon) is a class rendition of a modern standard.

THE UNTOUCHABLES . . . MEDICINE MAN

(Liberty) . . . Papa

The Untouchables' "Medicine Man" (Aldont) is a rocking comment on the new television medico style with a clever lyric which this combo handles in the approved style. "Papa" (Aldont) is a more routine conception.

BURL IVES . . . ALL ALONE

(United Artists) . . . Always

Burl Ives' "All Alone" (Berlin) brings back this great oldie in a fine straightforward rendition which should continue his hot pace in the pop market. "Always" (Berlin) is another Irving Berlin evergreen due for plays.

WARNER MACK . . . THE TIME HAS COME

(Kapp) . . . Ole Heart

Warner Mack's "The Time Has Come" (Ludlow) is a bright ballad handled in infectious style by this lucid country singer. "Ole Heart" (Copart) lopes along a pleasing outune trail.

CHANCE HALLADAY . . . 13 WOMEN

(GNP) . . . John Henry

Chance Halladay's "13 Women" (Danby) is a sharply written piece of material with a solid rhythm peg for the jukebox set. "John Henry" (Stelent) is an okay slice of the traditional folksong.

CONTINENTAL COUSINS . . . PARIS PEPPERMINT TWIST

(Palette) . . . Manhattan Spiritual

Continental Cousins' "Paris Peppermint Twist" (Frost-Jan-Waret) is a French language slice of a typical twist and the lingo has enough humorous angles to give it impact. "Manhattan Spiritual" (Zodiac) is an okay jazzy entry.

DANTE & HIS FRIENDS . . . SOMETHING HAPPENS

(Imperial) . . . Are You Just My Friend

Dante & His Friends' "Something Happens" (Travis-Brunswick) is a teen-slanted ballad with a firm, slow beat and lyric which the juves will go for. "Are You Just My Friend" (Travis-Brunswick) is a routine number.

LOYD PRICE ORCH . . . POP EYE'S IRRESISTABLE YOU

(ABC Paramount) . . . Twistin' The Blues

Lloyd Price Orch's "Pop Eye's Irresistible You" (Lloyd-Logant) works up a strong instrumental beat that a lot of deejays will enjoy programming. "Twistin' The Blues" (Prigan) plays around with a slow but intriguing tempo that makes okay spinning fodder.

THE BARNSTORMERS . . . BUG STOMPIN'

(Capitol) . . . The Big Stomp

The Barnstormers' "Bug Stompin'" (M.L.T.) is built along swinging rhythm lines that the terp crowd will dig in a big way. "The Big Stomp" (Beechwood) also cashes in on the big band sound via an instrumental drive that could light up the juke. Herm.

*ASCAP. 1BMI.

MUSIC GOES ROUND 'N' ROUND

Indie Producers Losing Out at Col As Dave Kapralik Builds A&R Staff

The invasion of indie disk producers into major record company operations is losing momentum—at least at Columbia Records. Dave Kapralik, who recently took over as Col's artists & repertoire director in the east, believes that a major record company has to depend on its own staff or else lose control of the artists to the indie producer. He, therefore, is going to rely less and less on outside producers and build from within.

In this respect, Kapralik is already bolstering his a&r production staff. To assist Al Kasher and Bob Mersey in pop singles production for the Columbia and Epic lines, Kapralik is bringing in Joe Rene.

This addition rounds out an a&r department in the east which has Ernie Altschuler, Ted Macero, John Hammond, Bob Morgan, Jim Fogelson and Mike Berniker working primarily on albums but who also take an occasional fling into the singles area. On the Coast, Col has Irv Townsend and Jim Harbert while the Nashville base is helmed by Don Law with an assist from Frank Jones.

Don't Abdicate Creativity

Although the indie disk producing team of (Al) Nevins & (Don) Kirshner brought a clucko artist, Tony Orlando, into the Epic fold, Kapralik holds to his views of a company-controlled buildup. "A record company," he says, "must fortify the creativity within its own framework rather than abdicate any creative direction."

Kapralik also realizes the confusion that music publishers have been in concerning who to see and what to do with a song at Columbia Records. He now expects to clarify the issue by spelling out in mailings the a&r production team and the artists roster. He also says that he'll steer any publisher to the right a&r producer if he's queried along those lines.

Kapralik isn't dismissing the outside producer entirely. "Some of them are very teen-oriented," but he's blueprinting a two-point program on the responsibilities of his own a&r department: 1) to help the company sustain and continue to develop established artists and 2) to acquire and build new artists.

In sustaining artists, Kapralik believes that it can be done by ex-

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Belafonte's Indie Prod. Org Sets Three Projects For Release Via Victor

Harry Belafonte has set three disk projects through his own indie producing organization for release by RCA Victor. The project includes two of his own albums and one in which he'll participate with other artists, titled "An Anthology Of Negro Music."

The Belafonte solo sets will be "Midnight Special," a collection of American folk songs, and an LP, as yet untitled, of songs from Broadway musicals. Latter will mark the first time Belafonte has recorded any tunes that have originated in Broadway musicals. Jimmy Jones will conduct the orch for the folk album and Alan Green will baton the Broadway package.

The "Anthology" series, which has been in preparation for over a year, will contain 10 sides of music, and some narrative tracing the musical history of the American Negro. The album will be conducted and arranged by Leonard de Paur, a conductor and authority on Negro music. De Paur is writing a book on the subject that will be part of the package.

Some of the artists who will be heard in the album, in addition to Belafonte, are Gloria Lynne, Bessie Jones, Valentine Fringle, Miriam Makeba, and three members of the Belafonte Folk Singers, Ned Wright, Roy Thompson and Arthur Williams. It is expected that the series will be completed by early summer.

Dutch Disk Best Sellers

Amsterdam, Feb. 13.	
Knock on Your Door . . . Hodge (Cadence)	
Little Ship . . . Blue Diamonds (Decca)	
Mama . . . Robertino (CNR)	
Mexico . . . Moore (London)	
Michael . . . Highwaymen (United Artists)	
Och Was Ik Maar . . . Hoes (Philips)	
Batje Vier . . . Cocktail Trio (Omega)	
Little Sister . . . Presley (RCA)	
La Palome . . . Freddy (Polydor)	
Beggar of Paris . . . Bey (Philips)	

20th-Fox Label Blueprints Closer Ties With Parent

The primary objective of the new plan for 20th-Fox Records is to coordinate the musical activities of parent 20th-Fox Film Corp. in pix and tv on wax, according to Ted Cain, director of musical affairs for the picture company. This applies to artists as well as written material in that 20th picture and tv singers will be put into the groove via the label and the diskery's singers will be given exposure in pix and tv when advisable.

More emphasis on the building of artists and catalog is planned, says Cain, with more marketing of soundtrack packages in particular. The selection of artists will be geared to a large extent on their potential in films and video, in addition to their value as disk artists. This is in line with the overall tightening program for the entire 20th operation, which calls for closer working between departments.

Closer ties will, likewise, be worked with 20th's publishing interests as far as the recording of their material is concerned. Title tunes from pix will be marketed as singles and, in general, the label will function as an integral member of the 20th organization.

20th-Fox Records will remain, however, as a separate corporation. There will be a closer association between it and the parent company than was maintained in the past, but its corporate structure will remain a separate unit.

It is Cain's responsibility to set up this new disk plan and get it rolling. He's currently in New York seeking potential executives for the company and expects to have releases out shortly after the successors to Henry Onorati and Lou Del Guercio, who resigned recently as the label's prexy and v.p. respectively, are found.

Cain figures that the diskery will maintain offices on both coasts but that there will have to be, under the new plan, a majority of the creative work done on the West Coast. He says that the sales office might be in New York but that actual headquarters haven't been set as yet.

ASCAP Sets Coast Meet

A Coast membership meet has been set by the American Society of Composers, Authors & Publishers for Feb. 27 at the Beverly Hilton Hotel, Beverly Hills. Stanley Adams, ASCAP president, will make a report on the Society's activities since last September.

A New York membership meet will take place a month later.

VICIOUS CIRCLE, SEZ BRUBECK

By EDDIE KALISH

"The music situation in this country is a vicious circle," is the opinion of Dave Brubeck, jazz pianist and composer. Musicians don't like what they're playing but they're playing it, deejays don't like what they're spinning but they're spinning it and the public doesn't like what it's listening to but it's listening. "We need guidance," he says, "because we have the best and the worst of everything."

Where is this guidance to come from? From the musicians and deejays, asserts Brubeck. "It's a real crime that people aren't getting good music shoved down their throats instead of the stuff they do get," he says. "The public is ready to accept better music if they are given it," he feels. It's a collective responsibility and it applies to pop, jazz and all types of music.

"This stuff today will die when something else comes along," he avers. "Most of the current hits are not a challenge to the musicians who play them or the singers who sing them. Musicians are playing beneath themselves." This is a sad situation, he feels, because musicians and the public should be stimulated by the music they hear. He points out that, in his opinion, most musicians today are "sick and tired" of recording the material they're assigned.

Brubeck has some stern things to say about these musicians, however. He feels that the state of the pop music scene today is to some degree the musician's fault. He says that the musician may hate it but he had a lot to do with bringing it forward. "I can't blame them too much," comments Brubeck, "but I still blame them. They took the easy way out."

Many tooters let themselves work beneath themselves and these are the ones who are to blame, in Brubeck's book. Those who really care, he believes, don't take dates like some of the rock sessions, "somebody has to hold out."

Jazz is an answer to the raising of musical standards, Brubeck figures. "If the same attention were given to jazz as to rock 'n' roll, the country's musical tastes would be elevated many times over by this time," he contends. With his quartet, Brubeck scored solidly in 1961 and into this year with a couple of top-selling albums and singles on Columbia.

He feels the single disk is a big factor, largely overlooked, for the promoting of jazz and the upping of pop music tastes. Pointing to

(Continued on page 46)

CHARGE FEMME WITH FLEEING TUNESMITHS

Hartford, Feb. 13.

A woman charged with defrauding amateur and professional songwriters was released in \$1,500 bond here last week following a hearing before U. S. Commissioner George C. Hastings. Mrs. Mary Louise Kitten Scruggs of nearby Plantsville was arrested earlier by Federal authorities after she was indicted by a Tennessee Federal grand jury.

The indictment handed down in Nashville alleges that Mrs. Scruggs did business under the tags of Mary Louise Kitten, Mary Louise Kitten Scruggs, Van Records, Merri-Van Records and Merri-Van Enterprises between June, 1959, and April, 1961, in that city.

Mrs. Scruggs told songwriters she would represent them, the indictment charges, by placing their songs with publishers and disk companies for a \$10 registration fee plus a royalty on songs sold. The indictment further alleges that she dupped clients for additional "ash" to promote their tunes but had no intention of pushing them.

ASCAP Writers' \$150,000,000 Suit Vs. BMI and Nets Near Settlement

British Disk Best Sellers

London, Feb. 13.	
The Young Ones . . . Richard (Columbia)	
Let's Twist Again . . . Checker (Columbia)	
Happy Birthday . . . Sedaka (RCA)	
Rock-a-Hula Baby . . . Presley (RCA)	
Stranger on the Shore . . . Bilk (Columbia)	
Forget Me Not . . . Kane (Decca)	
Multiplication . . . Darin (London)	
Find Another You . . . Fury (Decca)	
Walk On By . . . Van Dyke (Mercury)	
Crying in the Rain . . . Everlys (Warner Bros.)	

Indie Pic Co. Wins Upset of \$8,600 Award to Diskery

The Appellate Division of the N.Y. Supreme Court has reversed a lower court decision of December, 1960 which awarded Roulette Records \$8,600 damages in its suit against the Princess Co. and its president, Burt Balaban.

Roulette based its claim on the fact that the Princess Co., which produced the film "Murder, Inc." for 20th-Fox release, was using Sarah Vaughan's voice on the soundtrack and in a record album of the track—which was released by the Canadian American label without authorization. Roulette argued that this was in violation of an exclusive agreement it had made with Miss Vaughan in July, 1959, of which the defendants were aware.

Judge Abraham D. Levy, who heard the case in trial court, also enjoined the defendants from making any albums with Miss Vaughan's likeness on the cover or her voice in the album. The damages were awarded to cover Roulette's loss on the albums manufactured and distributed by the defendants.

Speaking for the majority decision in Appellate Court, Judge James B. M. McNally said that the plaintiff was required to establish actual knowledge on the part of the defendants of its exclusive agreement with Miss Vaughan.

He added, "The trial court did not find, and on this record the evidence is insufficient to sustain a finding that actual knowledge, on the part of the appellants of the plaintiff's contract with Sarah Vaughan dated July 24, 1959 prior to the receipt of the plaintiff's letter, dated August 8, 1960. Although proof of actual knowledge may be predicated upon circumstantial evidence, this record does not demonstrate it."

Judge McNally was also of the opinion that the basis for damages was too speculative. The trial court had found there were 7,667 of the soundtrack sets, 1,273 of which were distributed for promotional purposes.

Although there was a balance of 6,394 albums distributed on consignment, Judge McNally felt that the award did not reflect a deduction of \$4,800 made to the musicians' union for the soundtrack set reproduction or that the sale of 6,394 albums was enough to recoup production expenses.

Concurring with Judge McNally were Judges Francis L. Valente and Samuel W. Eager. Dissenting were Judges Harold A. Stevens and Aaron Steuer.

Stanley Rothenberg, of Margulies & Heit, argued for the appellants. Irving Lemov, of Halperin, Morris, Grannett & Cowan, represented Roulette.

A settlement of an eight-year-old suit against BMI and the networks brought by 33 ASCAP writers may be near. Although nothing has been finalized yet, talk has been growing stronger in the trade that both parties are willing to talk about a settlement that will be far less than the original \$150,000,000 in damages sought in the action.

A token payoff would involve no acknowledgement of guilt or error on either side.

Reason for the settlement talk is based on squawks from some ASCAP-writer quarters of the financial drain in carrying on the eight-year hassle. The writers involved in the suit, and other ASCAPers not listed as plaintiffs, allocated 5% of their annual performance income to bankroll the action. It's been estimated that several millions have been contributed to the legal fund.

The suit, which was filed in N. Y. Federal Court on Nov. 9, 1953 by the 33 writers, as a "class suit" for all ASCAP cleffers, charges the networks with monopoly and conspiracy through interlocking recording interests (NBC with RCA Victor and CBS with Columbia).

The plaintiffs also claim 1) that the National Assn. of Broadcasters (now the National Assn. of Radio & Television Broadcasters) set up BMI as part of a "plan, scheme and conspiracy to dominate and control the market for the use and exploitation of musical compositions, particularly the right of public performance for profit" and 2) that BMI had acquired numerous compositions for publication but refrained from acquiring and publishing any compositions unless the performance right was controlled by BMI, and 3) that BMI has agreements with more than 1,300 publishers by which the latter are prevented from publishing compositions unless the performance rights are controlled by BMI and 4) that the defendants have boycotted, restricted and limited the use of plaintiffs' compositions on radio and tv.

One of the original charges that ASCAP's income had been adversely affected by BMI was thrown out of the complaint a couple of years ago. The court ruled that only ASCAP could initiate such an action.

It's interesting to note that at the time of the filing of the suit in '53 payments to ASCAP by broadcasters and the tv industry came to over \$13,000,000. From the same source last year, ASCAP collected about \$27,000,000. When BMI was formed in 1940, ASCAP's take from the broadcasters was approximately \$4,000,000.

Set April 8 Memorial At 46th St. Theatre, N.Y., For Oscar Hammerstein 2d

The first memorial program honoring Oscar Hammerstein 2d, who died almost two years ago, has been set for April 8 at New York's 46th St. Theatre. The tribute has been designated as "The Oscar Hammerstein 2d Festival."

The program will be staged by John Fearnley, Mary Martin, Helen Hayes, Bette Davis, Celeste Holm, Shirley Jones, Martha Wright, Dorothy Stickney & Howard Lindsay, Kaye Ballard, Alice Ghostley, Dennis King, Barbara Cook, William Tabbert, Kurt Kasznar, John Battles, Elaine Stritch, Anita Ellis, Muriel O'Malley and others will appear in songs that made the pattern of Hammerstein's contribution to the theatre.

Mrs. Hammerstein is honorary chairman of the Tribute Committee and Mrs. Russel Crouse is chairman. Mrs. Hammerstein has designated United World Federalists as beneficiary of the Festival.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Last No. Wks. Wk. Wk. On Chart		Label
1 1 4	DUKE OF EARL Gene Chandler	Vee Jay
2 2 9	THE TWIST Chubby Checker	Parkway
3 4 6	NORMAN Sue Thompson	Hickory
4 3 8	I KNOW Barbara George	AFO
5 5 9	PEPPERMINT TWIST Joey Dee & Starlites	Roulette
6 6 7	THE WANDERER Dion	Laurie
7 7 7	LITTLE BITTY TEAR Burl Ives	Decca
8 9 4	BREAK IT TO ME GENTLY Brenda Lee	Decca
9 8 6	BABY IT'S YOU Shirley	Scepter
10 14 3	HEY BABY Bruce Channel	Smash
11 10 6	DEAR LADY TWIST U. S. Bonds	LeGrande
12 15 4	CRYING IN THE RAIN Everly Bros.	WB
13 12 8	COTTONFIELDS Highwaymen	UA
14 11 8	I CAN'T HELP FALLING IN LOVE Elvis Presley	Victor
15 17 8	TOWN WITHOUT PITY Gene Pitney	Musicor
16 18 4	CAJUN QUEEN Jimmy Dean	Col.
17 13 4	SMOKY PLACES Corsairs	Tuff
18 19 5	IRRESISTIBLE YOU Bobby Darin	Atco
19 25 5	TUFF Ace Cannon	Hi
20 26 3	I'LL SEE YOU IN MY DREAMS Pat Boone	Dot
21 21 3	PERCOLATOR Checkmates	Dore
22 23 9	WHEN I FALL IN LOVE Lettermen	Capitol
23 22 3	LET ME IN Sensations	Argo
24 20 4	MULTIPLICATION Bobby Darin	Atco
25 24 7	FUNNY HOW TIME SLIPS AWAY Jimmy Elledge	Victor
26 33 3	SHE'S GOT YOU Patsy Cline	Decca
27 28 2	CHIP, CHIP Gene McDaniels	Liberty
28 — 1	HER ROYAL MAJESTY James Darren	Colpix
29 42 4	SO DEEP Brenda Lee	Decca
30 16 12	THE LION SLEEPS TONIGHT Tokens	Victor
31 48 2	CHATANOOGA CHOO CHOO Floyd Cramer	Victor
32 29 4	IF YOU GOTTA MAKE A FOOL OF SOMEONE James Ray	Caprice
33 41 2	LETTER FULL OF TEARS Gladys Knight	Fury
34 — 1	DON'T BREAK THE HEART Connie Francis	MGM
35 37 2	I'M BLUE Ikettes	Atco
36 — 1	BALLAD OF THUNDER ROAD Robert Mitchum	Capitol
37 — 2	MY BOOMERANG WON'T COME BACK Charlie Drake	UA
38 45 4	SHE'S EVERYTHING Ral Donner	Gone
39 38 3	AFRIKAAN BEAT Bert Kaempfert	Decca
40 32 6	MAJESTIC Dion	Laurie
41 40 2	TO A SLEEPING BEAUTY Jimmy Dean	Col
42 50 2	MIDNIGHT IN MOSCOW Kenny Ball	Kapp
43 — 1	THAT'S MY PA Sheb Wooley	MGM
44 39 14	WALK ON BY Leroy Van Dyke	Mercury
45 — 1	TWISTING THE NIGHT AWAY Sam Cooke	Victor
46 — 1	JOEY BABY Anita and the So & Soss	Victor
47 36 9	WHEN THE BOY IN YOUR ARMS Connie Francis	MGM
48 31 4	HAPPY JOSE Jack Ross	Dot
49 35 3	SHADRACK Brook Benton	Mercury
50 27 12	RUN TO HIM Bobby Vee	Liberty

Paul Anka Planing To Europe on 1st Leg Of Global Tour for Victor

Paul Anka takes off for Europe Friday (16) on the first leg of what eventually will be a worldwide tour for RCA Victor Records. The purpose of the tour, the first of several scheduled for this year, is for Anka to meet Victor's global reps and to plug his first LP for the label.

The European trek will run six weeks during which time Anka will cover 11 key capital cities. In addition to meeting the press, he'll appear on radio and tv and cut special sides in France, Italy, Spain and Germany in the native lingo. His initial Victor LP, "Young, Alive And In Love," will be out this month.

Upon his return from Europe in mid-March, Anka will begin preparing his new nightclub act.

D.A. Drops Payola Rap Vs. WLIB, N.Y., DeeJay

A payola charge against WLIB, N. Y., deejay Harold B. Jackson was dismissed Friday (9) in Special Sessions Court, N. Y. Action was dropped, according to Assistant District Attorney Joseph Stone, because there was a question as to whether his office could prove beyond a reasonable doubt that Jackson was an employee of the station. Jackson had a show on WLIB and was accused of having accepted \$9,850 in payola.

Stone said that Jackson had produced evidence after an information had been returned against him showing that he was an independent contractor and not a WLIB employee.

Round 'n' Round

Continued from page 45
his and other jazz disc jockeys, he maintains that there is a singles market for jazz and good music and that there should be more such singles.

Another element of music leadership is the deejay. Brubeck opines, "The deejays are the guidance in music," he points out. "They have to be concerned and most are sick and tired of what they play. Most are also way above the stuff they play. The majority is waiting for the day they can get away from the stuff they're playing and get the chance to program what they want."

"But the whole picture is on an upward trend," Brubeck believes. Stations are ebbing away from so-called "Top 40" programming and the public is getting more quality-conscious. From the sponsor's point of view, Brubeck points out that there's a more advantageous audience in the jazz area.

In an audience survey of about 900 people conducted by FM jazz station WJZZ, of which he is music director, it was revealed that 28.7% were earning \$7,500-\$10,000 annually, 31.8% earned \$10,000-\$20,000 and 14.7% earned over \$20,000. Also 48% are college graduates and 7.8% are college students. A large percentage are considered quality-conscious, have growing families, travel, dine out and have other assets of interest to sponsors.

Brubeck himself had been enjoying a successful inroad into the regions of better music. His disks have been hot, he scored a successful European tour recently and in January grossed \$11,500 in two concerts, one drawing a near SRO 3,100 people in Orlando, Fla. and the other a sell-out stand in Tampa, Fla. (the first SRO the auditorium has ever had), drawing 1,920 patrons who overflowed to seats on the stage.

Next Wednesday (21) he gives a concert at Carnegie Hall, N.Y., and Troubadour Productions, which presents these gigs, is also considering two additional dates with him this year in the East, a Carnegie gig in the fall and seven dates next year in Florida and the northeast.

An avid supporter of integration, Brubeck played the first non-segregated dates in his Florida stops. He and his wife have also written a jazz musical dealing with freedom called "The Real Ambassadors," which contains 21 tunes and features Brubeck and his group, Louis Armstrong and his group, Carmen McRae and Lambert, Hendricks & Ross.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
wk. wk. on chart

1	1	17	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
2	2	14	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
3	3	8	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
4	5	7	JOEY DEE & THE STARLITES (Roulette) Doin' the Twist at Peppermint Lounge (R 21560)
5	4	16	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
6	6	58	CAMELOT (Columbia) Original Cast (KOL 5620)
7	8	13	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
8	7	28	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
9	15	10	CHUBBY CHECKER (Parkway) The Twist (P 7001)
10	9	25	DAVE BRUBECK (Columbia) Time Out (CL 1397)
11	10	91	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
12	12	20	KINGSTON TRIO (Capitol) Close-Up (T 1642)
13	14	5	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
14	20	7	CHUBBY CHECKER & BOB RYDELL (Cameo) Chubby Checker and Bobby Rydell (C 1013)
15	13	14	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
16	25	12	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
17	23	4	SANDY NELSON (Imperial) Let There Be Drums (LP 9159)
18	21	9	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)
19	11	22	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)
20	28	22	MITCH MILLER (Columbia) Your Request (CL 1671)
21	19	25	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
22	22	4	LIMELITERS (Victor) Sing Out (LPM 2445)
23	17	9	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)
24	18	6	LAWRENCE WELK (Dot) Moon River (DLP 2314)
25	26	8	KING OF KINGS (MGM) Soundtrack (MGM 152)
26	16	6	JIMMY DEAN (Columbia) Big Bad John (CL 1735)
27	24	13	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
28	30	9	MILK AND HONEY (Victor) Original Cast (LOC 1065)
29	37	6	RAY CHARLES (Atlantic) Do the Twist (8054)
30	34	54	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 7122)
31	36	4	DION (Laurie) Runaround Sue (LLP 2009)
32	—	1	VENTURES (Dolton) Twist With the Ventures (BLP 2010)
33	27	16	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)
34	32	53	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
35	—	14	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)
36	29	11	SAIL AWAY (Capitol) Original Cast (WAO 1643)
37	39	3	HENRY MANCINI (Victor) Combe (LPM 2258)
38	35	2	RAY CONNIF (Columbia) So Much in Love (CL 1720)
39	40	37	CARNIVAL (MGM) Original Cast (E 3936)
40	42	20	PETER NERO (Victor) New Piano in Town (LPM 2383)
41	46	23	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)
42	—	21	EARL GRANT (Decca) Ebb Tide (DL 4165)
43	31	5	RUSTY WARREN (Jubilee) Rusty Bounces Back (JGM 2039)
44	48	74	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
45	—	1	HEY, LET'S TWIST (Roulette) Soundtrack (R 25168)
46	45	5	BILLY VAUGHN (Dot) Berlin Melody (DLP 3396)
47	—	1	GAY LIFE (Capitol) Original Cast (WAO 1560)
48	—	1	AL HIRT (Victor) Hörn A Plenty (LPM 2446)
49	—	1	FLOWER DRUM SONG (Columbia) Original Cast (OL 5350)
50	38	9	CHUBBY CHECKER (Parkway) Let's Twist Again (P 7004)

TV Themes Build Little Biz, British Pubs Contend But Diskeries Differ

London, Feb. 13. Music publishers and leading diskeries here differ over the volume of business brought in by TV themes. While the publishers state video vocals, etc., attract strictly minor key coin, diskeries are stepping up their output of off-TV product.

Pye Records, which has strong connections with video (through 50% ownership by Associated Television) has marketed no less than seven albums of, or from, TV fare. Label also has three new singles "Z-Cars Theme" (from BBC-TV screen); "Comedy: Playhouse Theme" (from BBC); and "Our House" (from AC-TV) in release. In addition, Pye has one four-track extended-play disk out featuring a cross-section of the visual medium's background music.

Also hot on teletunes is EMI (Electric and Musical Industries) which has some tasty turnover from two albums of BBC-TV's clik "Black and White Minstrel Show." Singles-wise, EMI recently presented Acker Bilk with a silver disk for "Stranger On The Shore," melody written by Bilk for a BBC serial of the same name.

Philips has two albums of oater themes and action show title tunes, while Decca has not yet entered the album field, although it has picked up music from "Malgret," "Chan Canasta Show" and "Play Your Hunch" due for single release.

Owned by Associated-Rediffusion, Keith Prowse Music, which handles the lion's share of TV titles, says the occasional hits— "Rawhide," "Succu Succu," "Stranger on the Shore" for example—are too scarce to get excited about. One reason offered as to why there are so few hits-from-TV is that most video music is "custom made" for a series and often lacks elements that could aid a clik. Notwithstanding the publishers' gloom, diskeries are content with album sales which, they state, tend to build as TV screens play out their runs.

Most prominent in the album field are U.S. video titles. These range from Pye's "Yogi Bear" and "Huckleberry Hound" to Philips' "Channel Thrill" featuring clefting from "Route 66," "Tightrope," "Roaring 20s" and "Perry Mason."

Sales Noise on Merc's 1st Volume of 'Civil War' Spurs Second's Release

Chicago, Feb. 13. Mercury Records is setting up the release date on the second volume of its album "The Civil War" on the basis of a flurry of sales activity for the first volume. Originally set for an early '63 release, the new volume will come out in fall of this year.

Despite the album's seeming limited interest and hefty price (\$10.96 mono, \$12.96 stereo), a Mercury sales exec reports that it is outselling the other major release in Mercury's new Living Presence Sound series Beethoven's "Wellington's Victory."

The first volume covers the Civil War from its opening at Fort Sumter to the battle of Gettysburg. Authentic music of the period was recreated by the Eastman Wind Ensemble of the Eastman School of Music, is played on actual Civil War instruments, restored to playing condition, and played from copies of the original band books of Civil War music units.

Artillery and battle effects were created by the Reactivated Civil War Unit, Battery B, 2d New Jersey Light Artillery. The album is narrated by Martin Gabel.

Bob Arkin Exits Rori, Vera Hodes Replaces

With the exiting of Robert Arkin as sales manager of Rori Records, the firm will now be operated by Vera Hodes, in charge of sales, and Dickie Goodman in the artists & repertoire department.

Rori, of which Shelley Berman is a director, is presided by Harry C. Bell, the comedian's manager.

Pye Ties in With Heinz On Unique Disk Contest

London, Feb. 13. Unprecedented in the annals of U.K. disk biz, Pye Records has tied in with Heinz Ltd., in a deal to promote a variety of canned foods. Via a double-page ad in the national Daily Mail, Heinz has sparked a competition which offers the "regular release" Golden Guinea albums as prizes.

Dealers, sensitive to Record Clubs' competitions, have applauded the move as it entails prizewinners obtaining disk from record stores (via vouchers). Pye has advised stores it will provide a replacement disk for every one "vouchered" for with the added benefit of the regular discount of 33%.

Heinz is offering 30,000 Golden Guinea albums in prizes.

Folsom, Marek To Tee Victor's New Rome Plant

RCA exec Frank M. Folsom and RCA Victor veepee and g.m. George R. Marek head for Rome March 1 for a week's dedication of the new RCA recording plant there. It is a new elaborate complex of studios, both for conventional disk-and-tape recording along with motion picture dubbing and kindred electronic components.

Folsom, chairman of the executive committee of RCA, will officially represent the parent company at the dedication ceremonies.

VANDER, RUSSELL COP FRENCH JAZZ AWARDS

Paris, Feb. 13. The Academy of Jazz revealed its disk and personal awards for 1961 this week. The Prix Django Reinhardt for the best French jazz musician, went to pianist Maurice Vander. Other local jazz eighties who have garnered this prize have been Martial Solal, Georges Arvanitas and Rene Ureger.

Oscar for the top disk of '61 went to George Russell's "New York N.Y." put out by Brunswick. Prix Fats Waller went to Phillips for two 12-inch Billie Holiday Memorial records including some of the best of her 1935-38 period. Most jazz critics and buffs here concurred only with the Miss Holiday award.

Busy at Fair, Seattle Tooters' Prexy Resigns

Seattle, Feb. 13. Jackie Souders has resigned as president of Musicians' Assn. Local 76 here due to press of business during the World's Fair. Harry Pellerier, v.p., will move up to president, with new v.p. to be elected.

Souders will lead the official World's Fair band daytimes and will conduct orchestra at Grace Hansen's Paradise International nighttimes.

Souders said jobs for musicians would definitely be more plentiful here during the fair, but didn't see any need for imports. "We have 2,400 members," he said, "the 10th largest musicians' local in the country."

In addition to jobs on the fairgrounds, there will be additional musicians' employment with the Minsky Follies at the Orpheum and other touring shows, plus boost in number of lounges and cabarets that will add music or augment existing combos.

Joseph I. Levine and his wife, Johanna, have postponed their planned Broadway production of the musical "Underworld" until early next season, with Burgess Meredith to handle the directorial chore relinquished by Vincent J. Donohue.

Verve Inks Terry Gibbs, Candy Jones to Reliable; Other Record Signings

Hollywood, Feb. 13. Terry Gibbs Jazz Quartet was repacked by Verve Records, MGM Records' jazz label subsidiary, and immediately cut both a new album and singles.

Verve also linked newcomers Don Randi Trio, who cut first album over weekend.

The Verve label tagged on to Don Cherry and chanteuse Liane last week. Cherry, a longtime Columbia diskier, will bow with "Then You Can Tell Me Goodbye." Liane, who's currently appearing at New York's Viennese Lantern, debuts with "Light In The Piazza," a pic title theme.

Peter Pan: Fox, Nelson. Peter Pan, the kiddie subside of Synthetic Plastic Record Corp., has inked tv personalities Sonny Fox and Jimmy Nelson. They'll both make comedy albums for the line. Peter Pan is now being expanded with Selma Rich Brody as artists & repertoire diskid director.

Reliable: Candy Jones. Reliable Records has latched on to model Candy Jones for a series of self-help albums. According to Charles A. Richmond the label's prez, Miss Jones' initial release will be a two-record album in which she gives advice on beauty and fashion. Included are charts, illustrations, and personal analysis to help solve individual femme problems.

BRITISH DISTRIB DROPS 8 YANK JAZZ LABELS

London, Feb. 13. U. S. jazz labels figured in a distribution shakeup here which saw eight imprints dropped by Central Record Distributors, Sole U.K. rep for the Riverside, Jazzland, Bluesville, Moodsville, Swingville, Interdisc, International and Harlequin disks now is Associated Recordings.

CRD, however, picked up Esquire and Starlite banners which it will now distribute alongside U. S. jazz albums on the Blue Note, Seventy-Seven, Storyville, Folklore, Secco and Tropical labels. Newest imprint for CRD is Candid, which bows here this month with albums by Charlie Mingus, Benny Bailey, Coleman Hawkins and Pee Wee Russell.

Inside Stuff—Music

Walter E. Hurst, a Coast attorney, and William Storm (a pseudonym) have put together a massive tome titled "The Record Industry Book (How To Make Money In The Record Industry)." In addition to text covering all phases of the disk biz, book includes samples of contracts used by artists and record companies. It's published by 7 Arts Press in Hollywood and is priced at \$25 a copy.

Additional guest lecturers for Walter E. Hurst's UCLA course, "The Music Industry—Its Structure and Economy," which began last week on the campus and will continue through May 16 each Wednesday night include Stanley Adams, prexy of the American Society of Composers, Authors and Publishers, to speak on "ASCAP—Nationally and Internationally," Feb. 28; Clyde Wallichs, president of Music City (a disk retailer), on "The Operation of a Music Retail Store," March 7; Robert J. Burton, v.p. of Broadcast Music Inc. on "How B.M.I. Benefits Songwriters, Publishers and Users of Music," April 4; Shari Sheeley, songwriter, on "How to Sell Your Song," May 9; and Jerry Jackson, national radio & tv relations man for Crest Records-American Music, on "Secrets of a Record Promotion Man," May 16.

Once again MGM Records is working hand-in-hand with a pic off the Metro lot. This time the diskery-studio tie-in is concentrated on "Four Horsemen Of The Apocalypse." MGM has made up a de luxe package of the soundtrack which will be used to promote the pic's opening dates around the country. Theatre-dealer tie-ins, diskery jockey promotion, etc., have been set in the "Four Horsemen" drive. The score for the film was written by Andre Previn.

Abraham Ellstein will have his oratorio, "Ode to the King of Kings," performed on the CBS-TV series, "Lamp Unto My Feet," next Sunday (18). New York City Opera singers Norman Atkins and Anita Darian are soloists, the Chorus of Church of the Masters and the CBS Concert Orch are under the direction of Alfred Antonini and Rabbi Judah Kahn of the Metropolitan Synagogue is narrator. Published by Mills Music, the composition will commemorate Brotherhood.

Bob Corcoran, formerly manager of pop publicity for Columbia and Epic Records, has opened his own v.p. office in New York in association with Barbara Arnold and Bert McGuire. Latter two were also with Columbia's publicity department. Before his 18-month stint with Col. Corcoran had been with the publicity department of Music Corp. of America.

Milton Berle, who is now writing the music and lyrics for his coming NBC-TV show, has joined the Composers & Lyricists Guild of America. His inclusion brings the total membership of the CLGA in its L.A. and N.Y. division to 387.

Detroit's Int'l Sound Fair to Bring \$3 Billion Industry Under One Roof

N.Y.-Based Helios Label To Handle Greek Tunes

A new record company which will specialize in Greek music has been formed by Chris Lardos. It will be called Helios Records.

Lardos will prexy Helios, George Vaglias will be veepee and Nick Pappas will act as treasurer. Demetrios Pappas has been set as musical director for the company. The outfit has already lined up distributors in New York, Philadelphia, Chicago, San Francisco and Detroit. Firm is based in N.Y.

UA Records Bows New Ascot Label Under Chet Woods

United Artists Records is getting another subsidiary label. Ascot Records will be the new imprint and will join Musicor Records as an arm of the parent company.

Chet Woods, veepee of UA, will take over direction of Ascot which will be based at the UA home office in New York. Ascot will function as a completely separate operation and will have its own distributors and artists. Woods is scheduled to leave shortly on an extended trip across the country to complete the distribution network.

Initial concentration of the new label will be on singles, with the first release scheduled within the next few weeks. Ascot's first album product will probably be out in early spring. The price structure on Ascot will be the same as other popular-priced lines.

Woods, who has been directing the Big Town Distributing Co. operation in N.Y., will continue to supervise this area, with Frank Cama, who joined Big Town in October after leaving Decca, taking over as manager. Woods is now meeting with indie producers for the purpose of purchasing masters for Ascot release.

UA's Musicor line will continue to be operated by Aaron Schroeder. Label is currently running with Gene Pitney's "Town Without Pity" single and has Pitney's first album ready for release this week.

The \$3,000,000,000-plus sound industry will be housed under one roof for the first time in a trade show set for Detroit this coming July. Tagged the International Sound Fair, the show will bring together the manufacturers of records, component parts, phonographs and radio-tv sets.

According to Hal B. Cook, the Fair's exec director based in New York, the show's aim is to project new thoughts on merchandising and marketing to those who deal in home entertainment. The Fair, says Cook, will have a three-pronged concept: 1) business seminars; 2) exposition; and 3) concerts.

The business seminars are being prepared by James O. Rice Assoc., specialists in management education. On the exposition end, 17 out of 162 display areas have already been subscribed. Among the early record company subscribers have been Columbia, RCA Victor, Capitol, Mercury, Cadence and Disneyland. (Cadence and Disneyland, by the way, have scheduled their annual distributor meets for Detroit just preceding the Fair.)

On the concert front, Cook is planning shows for the pop, classical, jazz, country & western and teen fields. Dick Linke, personal manager and producer, has been set to put together the pop show and the Country Music Assn. will produce the country & western segment. Cook is negotiating for the other producers as well as for talent to appear in the concerts.

The Fair will have a global concept because of the wide range of the home entertainment exhibitors. It's been estimated that the worldwide take for the record industry, phonographs and radio-tv is about \$1,000,000,000 each, with component parts running to about \$60,000,000. Cook expects that there will also be exhibitors from overseas before the Fair's curtain time.

Such record industry organizations as NARAS, ARMADA, NARM, CWA and SORD have given approval to the Fair and expect to participate in the activities. The RIAA has given conditional approval thus far. Also backing the Fair is the Institute of High Fidelity Manufacturers.

The Fair will be held at Detroit's Cobo Hall July 25-29. It's expected to draw 5,000 to 10,000 trade people and between 40,000 and 60,000 consumers, according to Coleman Finkel, prexy of International Sound Industry Fair Inc.

The Fair execs received a heavy endorsement from Detroit's Mayor Jerome Cavanagh and other civic leaders at a meeting held there last Friday (9).

Nominating Committees Set 15 Candidates For ASCAP Board of Review

Gerald Marks, chairman of the American Society of Composers, Authors & Publishers' Writers Nominating Committee, has set the following writer candidates for the Board of Reviews. In the pop production division: Louis Alter, Leroy Anderson, Elmer Bernstein, Joseph A. McCarthy, Harold Rome and Julie Styne. In the standard division: Samuel Barber, Howard Hanson and Virgil Thomson.

At the same time Ben Bloom, chairman of the Publishers Nominating Committee, set the following publisher candidates for the Board of Review: In the pop production division: Richard Ahlert (Knollwood Music); Bonnie Bourne (Bourne Co.); Arthur Israel (Famous Music) and Sam Snetiker (Frank Music). In the standard division: Donald H. Grav (H. W. Gray Co.) and Robert Fischer (J. Fischer & Bros.).

In addition to Marks, the Writers Nominating Committee consists of Bennie Benjamin, Dorothy Fields, Peter Mennin, Johnny Mercer and Aaron Schroeder. The Publishers Nominating Committee, in addition to Bloom, consists of Harold Flammer and F. C. O'Keefe.

Richard Highley is company manager, Richard Blafon general stage manager and May Muth stage manager for "I Can Get It For You Wholesale," in which Sherry North has succeeded Marilyn Lovell.

R 'n' R May Be on the Way Out But Kids Will Stay With It: Jerry Butler

There's a lot of talk and even some action concerning music programming trends in radio today. Top 40 programming, so-called, is said to be on the way out and "good music," it is claimed, is on the rebound. The consequences of such a move, if it comes drastically enough, could be dire for scads of rock 'n' roll artists, labels and publishing outfits.

But some people just aren't afraid. One such diehard is Jerry Butler, who at 22 is one of those multi-talented type pop talents who sings, writes, arranges and publishes material, mostly in the r'n'r and rhythm & blues idioms. "Teenagers have found something they like," says Butler, "and it will be hard for the business to dictate to them." He feels that the teen audience will keep twisting the dial until they find the music they want (r'n'r).

It well may be, Butler says, that some stations will stop offering rock round the clock. But, he adds, when rhythm and blues first got the ball rolling some years ago that led to what today is labeled rock 'n' roll, there weren't many stations programming it.

Big Beat Starts

As the music began to attract attention, he points out, its audience began to seek it out and stations, in turn, started to program the big beat. Deejays and material began to move over from the Negro stations, where rhythm and blues evolved from the gospel pattern, to the o'fay locations and soon the programming of rock 'n' roll was nationwide.

If the stations begin to drop rock 'n' roll, Butler says, the kids will simply go where they can get it. He says that "Americans have distorted their sense of values as to what music is. Our heritage goes back to folk music," he explains, "and there weren't many great or well-known writers then in music. People just sang what they felt and, in that sense, rhythm and blues is modern folk music" for the teenagers. He feels that there are many young writers today who are sincere in their writing, and today's pop music should not be

dismissed categorically as most people reject it.

"This is today's Tin Pan Alley," Butler says. "If Cole Porter came up now, he'd be writing rock 'n' roll." He contends that the public may view rock 'n' roll badly because it sees it as not being sincere and just commercial. Wrong on both counts, with some notable exceptions, says Butler.

Rock's Sales Message

"Music writers have always been selling something," he points out, "folk singers eventually tried to sell to minstrel shows and so on down the line. But today America is big business," he adds, "and things have to be written more with sales in mind." Among many writers of rock material there is a high degree of honesty, he avers. Some standards will evolve from today's pop turnout, but not as many because a song doesn't have the time to get established that tunes used to.

Pointing to the charts, Butler notes that a song comes and goes in a matter of weeks whereas greater longevity was possible in the 1930s and '40s. This creates pressure on both artists and writers, he avers, because the demand for material is greater due to its life span being shorter.

Butler has been singing since he was 12 years old and is currently pacted to the Vee Jay label on which his version of "Moon River" has been doing well on the charts. He also recently formed, with singer Curtis Mayfield of the Impressions, r'n'b group with which he once sang, a publishing firm called Curtom Publishing to handle his and other writers' songs.

Sing Along Gets New Twist In Godfrey's Cap Debut LP

Arthur Godfrey is bringing a new twist to the sing along fad. In his debut album for the Capitol label, Godfrey has devised a "round" formula in which he takes the first chorus, a femme group takes the second chorus, and a male group takes the third. Set is called "Sing-A-Round With Arthur Godfrey."

Package includes 18 familiar songs, plus singing instructions, lyrics and directions on when to join in on the "round."

Indie Prods.

Continued from page 45

plotting all facets of the artist's talents. Andre Previn, for example, has been with Col since 1959, and in that time has recorded pop albums, jazz albums and classical albums. His next two releases will be "Duet," an album in tandem with Doris Day, and "The Music of Kurt Weill," a jazz album on which he collaborated with J. J. Johnson.

Even Col's strongman, Mitch Miller, is being put into new frames. Miller's 16th sing along "Rhythm Sing Along With Mitch," marks the first sing along with a rhythm accent.

In acquiring new artists, Kapralik's stress is on performers who can work in diverse fields and who can fill needs in Col's growing global markets.

All the effort that Kapralik is applying to Columbia, is being applied to the Epic line, too.

Chevy's Gold Platter

The gold disk award, previously the sole property of recording artists, has now spread to the automotive industry. RCA Victor last week presented a gold record to General Motors' Chevrolet Division for selling over 500,000 albums in its premium promotion tie-in.

The promotion, which Chevrolet created to celebrate its 50th anniversary, featured an album of great band hits out of the Victor catalog. The campaign, in which the record was made available through Chevrolet dealers around the country at a cost of \$1, was launched Nov. 3, 1961.

On the Upbeat

New York

Pablo Casals, violoncellist and composer, has been elected to membership in ASCAP. Publisher Herb Reis, who's now managing RCA Victor thrush Rhetta Del, is on the prowl for new material. Harpist-singer Gerald Goodman at the new Leaton Club.

Tony Bennett takes his annual shot at the Copacabana with a three-weeker beginning March 1. Brenda Lee, Decca diskster, bows an hour tv concert show for the Canadian Broadcasting Corp. Feb. 23. Los Music Amigos, featuring trumpeter Benny Barbara, now managed by Mike Gendel.

Stan Walker, administrator of press information at RCA Victor, has a piece on tv's animated cartoon shows in the March issue of This Month mag. Timi Yuro, Liberty thrush, begins a four-week stand at the Thunderbird, Las Vegas, March 2. Horace Silver Quintet, just back from Japan, joined The Jazzet and Betty Carter at the Jazz Gallery last night (Tues.). Purdue U. (March 13) and North Dakota State (April 3) have been added to the list of Erroll Garner's college concert dates. The Evely Bros., on special leave from the U. S. Marines, to do a guest shot on Ed Sullivan's CBS-TV show Feb. 18.

Mal Braveman's office now handling publicity for Tony Bennett and Pearl Bailey. Ferruccio Tagliavini set for a concert at Carnegie Hall, Feb. 23. Cathy Keegan on the Living Room, Montreal, Feb. 16 for 10 days. Brook Benton set for Freddie's, Minneapolis from Feb. 19 until Feb. 28. James Darren returned to the Coast for personal appearances to plug his latest Colpix slice, "Her Royal Majesty". Ronnie Hawkins, the Roundtable's Twist leader, left last week for a three-month tour of Australia, New Zealand and Japan.

Sammy Kaye, Orch signed to headline the "Sunshine Festival of States Week," beginning March 24 in St. Petersburg, Fla. Johnny Tillotson started a six-month army hitch Monday (12). Pianist Don Shirley on a tour of one-nighters playing colleges in the south and southwest. Booker Erwin plays the Hotel Charles, Springfield, Mass., this weekend (16-18). Jazzmen Toshiko & Charlie Mariano opened a stint yesterday (Tues.) at Roth's Restaurant, Schenectady. Charlie McCoy and Lenny Welch recently cut sides for Cadence.

Hollywood

Colpix Records to release soundtrack of "Walk On the Wild Side" but Elmer Bernstein, who scored pic, will do his "personal" version—for Choreo Records. He cuts it in three-day session this week. Martha Raye and Erv Aaronson reunited on the MGM set of "Jumbo." Miss Raye sang for Aaronson's "Commanders" band in 1934. Capitol has pacted a Mexican group, "The Castro Bros." Group sings Yank ditties with Latin accents and each plays several instruments.

Bronislau Kaper's love theme in "Mutiny on the Bounty" with get lyrics, but Metro hasn't signed the lyricist as yet. "Retrieve," Allied Artists pic, will have a title tune, "Johnny's Blues," penned by pic's scorer, Leonard Rosenman, with lyrics by Lennie Adelson. Walter Scharf signed to score Desilu pilot, "Victor Borge Theatre." Andy Williams cuts new Columbia album next week.

Govt. Probe of Party Disk Shipments Looms as Aftermath of Conn. Raids

Hartford, Feb. 13.

A Federal investigation into the interstate shipment of "party" records is in the works, an informed source said here. The gumshoeing looms as a result of a series of raids by local and state police in which nine persons were arrested and 5,000 records confiscated on charges of violation of the state's obscenity laws.

Raids were made in six Connecticut communities. The arrests were made on Circuit Court warrants after undercover state troopers allegedly purchased records during an investigation of charges made by the Meriden Journal.

The majority of disks taken by police were found in two distributor warehouses in East Hartford. According to State Police Maj. Leslie Williams, Marvin Ginsburg, v.p. of Seaboard Distributors Inc., and Edward Stein, v.p. of Park Record Distributors Inc., were arrested in a warehouse where both firms are housed. Jack Manus, treasurer of Trinity Record Distributing Corp., also of East Hartford, was arrested at the company's warehouse.

Maj. Williams said police seized 1,400 records at Trinity, and about 2,000 each from Seaboard and Park. Each of the three was released under bond of \$500 for appearance in Circuit Court.

The other arrests were made in retail stores around the state. In most cases, according to Major Williams, the persons who allegedly sold the records to the state police undercover agents were arrested.

Album Reviews

Continued from page 44

the Hymn Of The Republic" are some of the familiars that benefit by their approach.

"ARE YOU READY FOR PHYLLIS DILLER" (Verve). This is a solid outing for comedienne Phyllis Diller, sure to please her fans and win her new followers. Following her usual pattern of self-ridicule and domestic-type material, she scores consistently with routines on clothes, cooking, clubs and similar items. There is also a lengthy and funny monolog on that staple of comedy items—the airline. The set was recorded at the hungry 1, San Francisco, and its one falling is that there seems to be a lot of visual comedy going on as well as the verbal which leaves confusing patches of laughter for the listener. It's a funny package, however, and should do well in the comedy market.

JOHNNY MANN SINGERS: "BALLADS OF THE KING" (Liberty). This set is pegged to songs generally associated with Frank Sinatra. Backed by a full orch, the Johnny Mann Singers do pleasant justice to the tunes in nicely-controlled choral style, making the set both good-listening and nostalgic. Tunes include "All The Way," "Nancy," "From Here to Eternity," "Put Your Dreams Away," "Close To You" and others. It's a package that could garner a good slice of sales and play.

EDDIE COCHRAN: "NEVER TO BE FORGOTTEN" (Liberty). Eddie Cochran is one of those pop singers who is a cross between a country & western exponent and rock 'n' roller. This set features his twangy and throaty attack, backed with a rollicking guitar and combo backing. The LP reprises several discclips in the r'n'r idiom like "Long Tall Sally," "Blue Suede Shoes," "Boll Weevil" and others, along with some less familiar material. A big beat is prominent throughout and Cochran's style is what the teenagers seem to want, a combination that could make for solid spin and sales activity.

JOSH WHITE: "LIVE!" (ABC-Paramount). No matter how many folk singers crack through the musical scene, Josh White still stands pretty tall. His repertoire is sure and solid and holds up under repeat hearings and his treatment, whether it be in the blues groove or happily lyrical, is always top drawer. Some of the favorites included here are "Strange Fruit," "Scarlet Ribbons," "Got a Head Like a Rock" and "Betty Dupree." The disk was recorded during a concert at London's Royal Festival Hall last April.

KENNY BALL & HIS JAZZ-MEN: "MIDNIGHT IN MOSCOW" (Kapp). The upsurge of traditional jazz (dixieland) music in England and elsewhere produced some big-selling disks in Europe, and Kenny Ball & Co. were among the top riders. The group's discclips, "Midnight in Moscow," first scored in England and is now on its way to the top in the U.S. Pegged to this single, Kapp Records has now put out this LP which features the bright group working over some standards of the dixie idiom. It's a good outing and, judging from the success of the single, could produce more of the same for this set.

ANITA O'DAY: "ALL THE SAD YOUNG MEN" (Verve). Some fine jazz talents are in this smart package. Firstly there is Anita O'Day, whose deftly phrased vocal delivery lends emotion and appeal to such tunes as "You Came A Long Way From St. Louis," "Do Nothin' Till You Hear From Me," "Ballad All the Sad Young Men" and others. The Gary McFarland Orch, which handles her backing, also shows some nice jazz touches of its own. The tempos are mixed and the versatility of all concerned scores this set solidly as a nicely-designed and well-executed showcase.

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Palm Beach, Feb. 13, 1962

Dear Frank Sinatra:

In my association with you in the past 21 years nothing was more thrilling to me than to read about the exciting news that took place on WINS Radio station the other night. Thanks so much for bringing back good taste in popular music.

Only your voice and complete musicianship and marvelous conception of orchestration has made it possible to defeat "Rock 'n' Roll". I hope that all radio stations and Disk Jockeys follow Ted Steele's idea and play the good music by the artists who did not succumb in a moment of frustration.

God bless you for your talents,

Gratefully—

Jule Styne

Black Magic Fails to Spirit Pa. Dutch Harvest Frolic Out of 175G B'ruptcy

Lancaster, Pa., Feb. 13.

That old Black Magic (Black Forest-type magic, known as "hexes") to sometime practitioners of the occult art here in the Pennsylvania Dutch country appears to have backfired on the Pennsylvania Dutch Harvest Frolic.

The Frolic, a tented, outdoor exhibition—professedly cultural and educational, but with more than a few carnival overtones—drew nearly 100,000 visitors into the Lancaster area during the 11 days preceding last Labor Day. (VARIETY, Sept. 13, 1961).

At the time, this produced choruses of loud huzzas from local merchants, exhibitors and operators of established rubberneck attractions.

However, it turns out now that the shouting was premature and that, in the words of an old Pennsylvania Dutch adage, the Frolic management got "too soon old and too late smart." It wound up its hastily-staged initial run with some \$28,000 in liquid assets, and \$175,700 in pressing debts.

Several weeks ago, a group of creditors—some individually holding the bag for as much as \$20,000—petitioned the federal court in Philadelphia for involuntary bankruptcy proceedings against the Pennsylvania Folklife Society, sponsors of the affair.

Cooperative Creditors

On the whole, the creditors seem eager to have the Society—and its Frolic, planned as an annual, permanent affair—stay in business, providing a way can be found to get them off the hook.

Unfortunately, the Society, unless it can locate an unlikely angel with a trunkful of pump-priming cash, seems glumly resigned to the fact that the first Frolic also was the last one.

Dr. Alfred L. Shoemaker, bearded, pipe-neezed president of the organization, unfolded an incredible picture of free-wheeling financial gyrations that obviously had a lot to do with the Society's landing kerplop in a boiling kettle of its own "lotwarrick" (apple butter).

At a creditors' hearing, Shoemaker blithely admitted that some employees of the Frolic were paid in cash taken directly from the gate receipts (\$1.50 admissions) on their own word in the matter of hours worked, etc. No time records were kept.

"It was sort of like the honor system in a college exam," Dr. Shoemaker, former college professor himself, told the bemused creditors. Other cash transactions, some involving hundreds of dollars, were informally recorded, on bits and scraps of paper, according to attorneys for an auditing firm.

Exaggerated Attendance

Shoemaker also coyly admitted that his press rep, one Vincent R. Tortora, of Lancaster—a versatile young man who does a little bit of everything, from lecturing on Communism and ecumenical subjects to producing prize-winning documentary color-and-sound films on "The Amish Way of Life"—had overestimated attendance figures given out to the newspapers. Totting up the daily reported gate, reporters got a total of somewhat more than 80,000 for the 11-day run, and Tortora never said nay when the figures appeared in print. Turns out now, according to the good doctor, that this 80,000 handle was just about half right.

Shoemaker, who is the only paid official of the Society (he gets \$5,000 annually) mournfully explained that they had based estimates of income on attendance figures for last summer's running of a similar bash sponsored by the Society for the past 12 years—the Pennsylvania Folk Festival at Kutztown, Pa.

"We expected \$100,000," he said, explaining that this was approximately the revenue produced by the 1961 Kutztown affair. Much of the present trouble, he insists, stems from the claimed fact that the Society sunk the major part of the Kutztown profits into the Lancaster operation.

For some reason not readily apparent, even to him, Morton Brudsky, Lancaster film chain exec (King, Strand downtowners; two ozoners, several movie situations), has been an active receiver of the Pennsylvania Dutch Harvest Frolic.

EX-GASLIGHT SEC'Y SUES TO KO STOCK ISSUE

Chicago, Feb. 13.

Plans for the public offering of stock in Gaslight Club Inc., a chain of four key clubs, were interrupted last week when Laurie Brady, former secretary to Gaslight president Burton Brown, filed suit in Circuit Court to enjoin the public sale until she is given an opportunity to buy more of the privately issued shares.

Miss Brady's attorney said that she acquired 30 shares of the original private issue of 1,000 shares in 1954. Her suit contends that before her purchase, the sale of an additional 2,000 shares was authorized. However, she alleges, all stockholders were not given the right to buy these shares.

The suit contends that Burton Brown by "fraud, duress, undue influence and by withholding certain facts," required her to sign a statement in which she waived objections to the stock distribution plan.

Eddie Carmel, 'Tallest Man on Earth,' Wants Booking on Talent Alone

Eddie Carmel, billed as 8½ feet tall and not far from it, says, "I'd like someday to reach the point when I'm known as the reverse Mickey Rooney."

In other words, he says, "I'd like to walk into an agent's office and be booked into a club on talent alone."

He hasn't had much luck so far. Ringling Bros., with which he appears every year in New York, bills him as "The Tallest Man on Earth." He's made another feature film, American International's "The Head That Wouldn't Die," but plays the monster, not he. He may put a record soon, possibly for ABC-Par or DeRose, but what's the tune? "The Frankenstein Twist."

Carmel has had some bits where the size is secondary. But then its based on the fact he probably has the lowest recording voice in New York. He's done voice-over and vocal chorus work for Robert Hall and Fels soap blurbs.

He's been playing New England clubs. What's the billing? "The World's Tallest Poet." Carmel, who attended New York's City College, can spiel impromptu poetry on themes tossed at him from the audience.

So, he pleads, how about a switch from the hot label on everything he does. He'd like a straight bit somewhere, even if he has to do it on his knees.

FRIARS FETE JAN MURRAY

Friars will toss a luncheon for Jan Murray at the Hotel Astor Feb. 27.

Ribfest emcee will be Jack E. Leonard, with others on the dais slated to be Jack Benny, George Burns, Johnny Carson, Steve Lawrence, Harry Herschfield, Corbett Monica, Nipsy Russell and Shelley Berman, among others.

Willy Dirl Defense: 'I'm Not So Much'

Vienna Dancer Sued by Canadian Impresario For Powdering U.S. Concert Tour

Vienna, Feb. 13.

Canadian manager Walter Homburger has sued Willy Dirl, maestro de ballet of the state opera and a star soloist for \$20,000 damages.

Homburger's legal representative here, Peter Stern, told the court that Dirl had signed a contract to tour with the concert package "Vienna on Parade" in the U.S. and Canada, but reneged and stayed in Vienna. Homburger calculates he lost \$20,000 ticket sale because Dirl is famous in America, and Canada for two reasons: (1) his solo dancing and (2) he kissed the

Kirstein's Nippon Trip

Lincoln Kirstein departed New York before the end of the N. Y. City Ballet season. He's in Japan to negotiate for a demonstration of traditional Japanese sports disciplines. This would play the Seattle's World's Fair this summer, if consummated.

Kirstein is due back in Manhattan early March.

Coast Union Hits Cuffo Cafe Acts

Hollywood, Feb. 13.

A "talent night" gimmick in which a nearby San Fernando Valley niter, the Black Bull, showcases tyro talent (working free) and bookers are invited to attend, has brought down the wrath of the American Guild of Variety Artists. Irvin Mazel, western regional director, has banned spot's useage of talent if it continues such practice. Bull picks up agents-managers-bookers tabs. Its pitch to acts is that thus "auditioned" they may win work-for-pay dates.

Mazel additionally has gone on record that artists working at Bull, should the practice continue, risk being hauled before a union trial board and risk fines and suspension. Exec likewise has asked AFM musicians Local 47 not to let its members backstop tyro talent working for nothing. Les Robinson quartet, AFM, has been playing club.

AGVA stand is that use of free acts in such a spot as the Bull deprives regular pro acts of possible play-for-pay dates. Union itself sponsors own "talent nights," usually on Mondays at Crescendo, but turns get scale pay. AGVA policy from inception of union has been to nix no-pay work unless for charity benefit—and such events must have Theatre Authority approval.

Spokesman for the Bull said they are operating in a manner similar to the AGVA talent night at the Crescendo and the talent auditions held at Ye Little Club (Beyhills), and noted several persons have won pay bookings as a result of being heard at the club. "We would be delighted if AGVA would send a representative to the club," he said. "We are not trying to hide anything."

NEGRO ACTORS GUILD MARKING 25TH ANNI

The Negro Actors Guild will mark its 25th anniversary with a ball to be held at the Riviera Terrace, N.Y., April 27. A counter-part celebration is also planned for Hollywood around that time with details still to be set.

During its existence the Guild has had only three presidents, Noble Sissile, who presided for 25 years up to 1957; Leight Whipper and now the current Frederiek O'Neal. Present vicepres are Marlton Anderson, Duke Ellington and Louis Armstrong.

Advisory board comprises well-knowns in the political, literary and show biz orbits including Dr. Ralph J. Bunche, Sen. Jacob K. Javits, Mayor Robert F. Wagner, Ralph Bellamy, Vinton Freedley, Joe Rosenfield and Ed Sullivan.

Willy Dirl Defense: 'I'm Not So Much'

Vienna Dancer Sued by Canadian Impresario For Powdering U.S. Concert Tour

hand of Jacqueline Kennedy at a reception in the White House.

Dirl's lawyer claimed illness of his client, besides refusal of the state opera to grant him a two-month absence. Curiously enough, he also claimed that "Dirl is just one of those many good dancers we have on the state opera and not a top attraction." Dirl as witness also underplayed his importance.

Said the judge: "I never heard of a famous artist speaking about himself in such a downgrading manner." All smiled.

Judge then postponed the case for future hearings.

Inside Stuff—Vaude

Regal Theatre, southside Chicago sepias showcase, reports a wham \$72,700 gross for a 10-day stage layout (finalized last week) comprising Jackie "Moms" Mabley, Ed Clark, the Miracles, Gladys Knight & the Pips, the Impressions, Odessa Harris and the B. B. King orch. Figure doubled the old house record, set in '59 with a jazz bill headed by Miles Davis and Dakota Staton. Vaudeville seats 2,800 and posted a \$1.80 top. Stage policy has been intermittent, but management henceforth plans to alternate vaude and pix week-to-week.

Regal is now an indie, but in the bygone was a key film palace in the Balaban & Katz chain.

Comedian Phil Foster, called upon midway in the program of Pittsburgh's Dapper Dan 26th annual sports banquet, scored with his routine before 2,100 diners Sunday night (4) at the Pittsburgh Hilton. In years gone by, the big hits of this, the largest sports banquet in the country, have been such monologists as Joe Garagiola and Al Kelly. In prior banquets, top name comedians never seemed to be able to get to this group of coaches, athletes, writers and sportsmen.

Foster opened up on all the dignitaries who appeared before him. He hit furiously at Gov. Lawrence and Mayor Barr ("they didn't say anything because they weren't running for office"), banquet chairman Judge Brosky for his "reciting bum kid poems" and then banged away at such sports figures as Pete Rozelle, NFL commissioner, and Judge Robert Cannon of Milwaukee Superior Court who is the baseball players' legal counsel.

U.S. Negro Dancers Wow Australians; It's All-New Stuff for Down Under

By ERIC GORRICK

Sydney, Feb. 7.

RAP HEAVY SKED OF JAPANESE ACTORS

Tokyo, Feb. 6.

Shocking death of kabuki actor Tokizo Nakamura 4th, 32, has prompted wave of press and public criticism about the overworking of Japanese actors.

Nakamura's death was attributed to a weakened heart condition caused by continuous use of sleeping pills. From the first day of repertoire at Kabuki-za here, Nakamura, popular performer of female roles in the classic Nipponese drama, was at the theatre from noon until 10 at night. After his two shows daily, he was required to rehearse for his next engagement. h was to begin almost without a break.

Critics blamed both the stars and the system for the strenuous schedule, common in Japan as well in films and tv. Regarding kabuki, the introduction of new plays, the hypo dwindling attendance has imposed even a greater strain on the actors. Critx noted that some performers appear on five or six tele shows in a single day.

U.S. Official Suggests Wider Yank-Japanese Exchange of Talents

Tokyo, Feb. 7.

Exchanges of performing groups should go beyond the key cities and penetrate rural cities and towns, according to delegates of both countries at the U.S.-Japanese cultural and educational confab.

Speaking at a press briefing, Philip H. Coombs, U.S. Assistant Secretary of State for Cultural and Educational Affairs, added, "The time has come to give the rest of the country a sample of the culture of the other country."

He said that while there was undisputed value in visits of famous American orchestras to Japan and of Kubuki troupes to the U.S., delegates felt the emphasis should be on small groups which could be more mobile in reaching the smaller cities and towns. It was agreed that too few creative artists were exchanged between the two countries.

Earlier, Coombs had said that the exchange of theatrical and tv films should be secondary materials in intellectual exchange. "But," he added, "the volume of these films has been far more than first priority materials and has caused misunderstandings between the people in the U.S. and Japan."

The weeklong meeting is designed to survey and evaluate the entire field of cultural and educational relationship between the two countries during the postwar period, with particular emphasis on the past decade. The 12 delegates from each of the two countries are also identifying areas of greater future emphasis and making recommendations for increased interchanges in the fields.

Sydney has never before witnessed such entertainment as that presented by the American Dance Troupe on a nine performances stopover prior to continuing a Far East Tour.

This talented Negro troupe drew such raves from the critics that the theatre has been completely booked out for the limited season. Many Aussie dance devotees offered up to \$20 for a seat.

The smash success of the troupe has amazed the regular legit show-

American Dance Troupe

Presented by the International Cultural Program of the United States of America, in association with the Australian Elizabethan Theatre Trust, and by arrangement with Garret Carroll, Alvin Alley, Carmen De Lavallade, features, Brother John Sellers, James Truitte, Minnie Marshall, Ella Thompson, Charles Moore, Thelma Hill, Connie Greco, Don Martin, Georgia Collins, Bruce Langhorne, Leslie Gringale, Horace Arnold, choreography, Alvin Alley, costumes, Vera Harper, company manager, Dick Campbell. At Palace, Sydney, Feb. 6, 8:30 top.

men here, especially as the troupe opened with a minimum of publicity. Dick Campbell, troupe's manager, said he had never witnessed such a hot success in all his years in show biz.

Amazing thing is the fact that local audiences went wild over unknown (for here) Negro folk dances such as "Been Here and Gone," "The Beloved," "Gillesplana," "Mountainway Chant," "Roots of the Blues" and "Revelations."

Alvin Alley and Miss De Lavallade each scored a personal triumph and took as many as ten curtain calls after each routine. And this all happened in mid-summer weather in a theatre minus air conditioning.

Troupe works in drapes with a special colored backdrop, plus a few set-pieces for easy transport. The necessary music is expertly provided by Horace Arnold (drums), Leslie Gringale (bass), and Bruce Langhorne (guitar). It looks a surefire bet that this talented troupe will do a repeat run here in the not too distant future.

Troupe gives a special performance at the American Embassy, Canberra, Feb. 11 before going on to Rangoon.

WILL TEENAGERS GO FOR LIVE TALENT?

Minneapolis, Feb. 13.

With two partners involved, Paul Fink, who operated the Padded Cell cafe here, has acquired the recently-shuttered neighborhood film house, the Homewood, and will open it with live acts added. He reasons there's an appeal to teenagers whose age precludes their attendance at miteries and who have, in consequence, little familiarity with whole segment of talent.

Fink emphasizes he does not mean teenage singers or rock 'n' rollers but standard turns of some quality instrumental, vocal and groups.

He's figuring on weekends and a \$1.75 tab.

Disk Stars Hypo British 1-Niter Biz, Non-Rock Yank Names Also Click

London, Feb. 13. U.S. and British hit-paraders such as Bobby Vee, Cliff Richard, Helen Shapiro and Adam Faith, not to mention such American performers as Count Basie, Ella Fitzgerald and Louis Armstrong, are rejuvenating the one-nighter business in this area.

On Sundays particularly, theatres and variety halls are posting SRO notices for two performances a night. Disk stars have even been known to sell out both houses in less than three hours. But, managements reveal, even the slower-selling bills still provide some fine coin which, in the case of the theatres, makes it worthwhile dropping films for the night.

So great, in fact, has been the demand for pop singers and jazz musicians that the three leading theatre chains—Circuits Management Assn. (Rank), Associated British Cinemas and Granada—have booked some 200 performances for the next two months in about 100 theatres up and down the country. And Moss Empires, a top vaude circuit which leases halls to bookers for Sunday concerts, reports that ballad-and-beat bills took a noticeable upsurge in 1961.

Larry Parnes is one promoter set to reap coin from teenage-appeal shows—estimated, to have increased by 33%. Owner of a stable of young rock 'n' beat songsters, Parnes has booked an eight-week tour (55 one-night stands) for a package show topped by U.K. laves Billy Fury, Eden Kane, Johnny Leyton, Joe Brown, Karl Denver and Ricky Stevens. His decision to stage the country-wide trek is prompted by the SRO success he had with a similar one last year.

Although the main reason the one-nighters are acquiring a new, healthy stance is because of the resurgence of U.K. artists on disks, these youngsters are not the sole big attractions. Agents report that non-rock U.S. talent like Ella Fitzgerald, June Christy, Johnny Mathis and the Four Freshmen still pulled audiences in the past year.

One booker with much faith in American thrushes is Vic Lewis who has plans to bring in Mathis, the Freshmen and others again this year. According to the Lewis office, business is booming to such an extent that it intends to go after bigger American names.

AGVA Western Regional Chief Urges Union Open Seattle Office During Fair

Hollywood, Feb. 13. American Guild of Variety Artists' western regional chairman Irvin Mazer disclosed he has sent a recommendation to union's national administrative head Jackie Bright, suggesting AGVA open an office in Seattle and maintain a fulltime rep there during Seattle World's Fair, April 21-Sept. 21. At present AGVA administration in Seattle is handled by Jack McCoy, fulltime rep of union stationed in Portland, Ore. McCoy has jurisdiction under Mazer—over entire northwest. Plan would be for McCoy to continue in Portland, with a newly selected rep to handle the Seattle Fair.

Not only is a flock of AGVA talent being booked by Fair (Paradise nitery on the grounds will sport a Barry Ashton revue of 40-odd for six months), but Zolzie Volchok is booking many acts and topliners for Seattle's Orpheum theatre, entirely because Fair is being held.

It is estimated nearly \$500,000 worth of bookings under AGVA contract will be used in and around Seattle during the Fair. As much or probably more will go to AFM talent.

Steele Sellout 10G, Pitt.

Pittsburgh, Feb. 13. Larry Steele's "Smart Affairs," with Dick Gregory as the star, was a sellout Friday (9) at the Syria Mosque with the gross a little over \$10,000.

Show was promoted by Bill Nunn, editor of the Pittsburgh Courier, and Walt Harper, local handler.

Southeastern Fair Assn. Votes Ex-Atlanta Mayor Prexy at \$12,000 Per Yr.

Atlanta, Feb. 13.

Ex-Mayor William B. Hartsfield, who served 23 years in City Hall and bowed out voluntarily at last election, has been named president of the Southeastern Fair Assn. to succeed retiring Elfred S. Papy. The job will pay Hartsfield \$12,000 per year.

His election was revealed Wednesday (7) by Atlanta Chamber of Commerce officials. C. of C. owns all of fair association's common stock. Hartsfield assumed his new duties Friday (9).

Fair association leases Lakewood Park property, where fair is staged annually, from city. There is a permanent midway on grounds and a one-mile dirt racetrack, which is used for auto racing. At each annual fair this track, with its 7,500-seat grandstand is used for thrill and daredevil driving shows.

At time of Hartsfield's election, Oliver M. Healey was named vice president of association and Edward S. White was named secretary. Maurice Coleman is managing director of fair.

Attendance last year at 10-day fair was 325,000, held down by four days of rain. This year's fair will be 48th annual event.

N.M. State Fair Ups '62 Talent Budget to 75G

Albuquerque, Feb. 13.

The New Mexico State Fair has budgeted \$75,000 for talent, okayed a new carnival for the midway and doled out plans for a \$1,000,000 construction program, all in advance of the 1962 show skedded Sept. 13-23.

The entertainment outlay, upped \$10,000 over last year's nut of \$65,000, was increased so that the fair could get the "best in names" for this year's show, which incidentally is the 25th anniversary exposition. Stars of television, film westerns and records may be used again this year similar to lineup last year that featured Andy Griffith, Red Skelton, "Bonanza" tv stars Lorne Greene and Dan Blocker, and others.

Fair manager Tex Barron again this year was given blanket authority to negotiate the talent lineup by State Fair Commission at monthly session held here last week.

Board okayed high bid of Royal West Shows of Santa Monica, Cal., to be featured carnival on midway. Show, in first pitch at New Mexico fair, bid guarantee of \$82,500 for the privilege, and 50% of income over \$100,000 gross. Craft's Shows, on the midway last year, bid guarantee of \$75,000.

Board also outlined plans to borrow \$1,500,000 from two Albuquerque banks for general construction program, including \$500,000 earmarked for new grandstand for 11-day race meet, about \$300,000 for new livestock buildings, and another \$100,000 for new hobby and exhibition hall.

British Chirper Breaks St. Regis, N.Y., Gallic String

The virtual monopoly exercised by French chanteuses at the Maitonette of the St. Regis Hotel, N.Y., has been broken by British singer Joan Regan who has been signed to start Feb. 22. Since the room opened this year with Arthur Lesser as booker, there has been a constant parade of French singers.

Deal for Miss Regan was made by the William Morris Agency. She's a client of the Harry Foster Agency, London, with which Morris has a reciprocal agreement.



HARRY BABBITT with MISS DEBBY KAY

Appearing in America's smartest supper clubs. Currently Saddle and Sirolo, Tucson; starting March 21st—Adolphus Hotel, Dallas; April 5th—Southern Club, Hot Springs, Ark. Recording for Capitol Records. Mgt. Harold Jovien. Premiere Artists. Hollywood, California

Last Sternwheeler On B'ructy Reefs

Cincinnati, Feb. 13.

The Avalon, last sternwheeler dance and excursion steamer on inland waters, is snagged by bankruptcy in this Ohio River port where it has wintered for several years.

Debts of \$90,278 and assets of \$39,872 with 149 general creditors were listed in the petition filed here last week in Federal Court. Assets included the appraised \$10,000 value of the steamer. The accompanying affidavit, signed by Ernest A. Meyer, acting secretary, stated that the corporation stockholders recently adopted a resolution of inability to pay debts.

Cincinnati councilman Gordon Rich had previously asked Council to have City Manager C. A. Harrell appoint a citizens committee to investigate possibility of the city buying the steamer as an addition to a municipal riverfront park.

There is a \$14,000 mortgage on the Avalon, which needs repairs estimated to cost \$25,000. Contracts on hand for the 1962 season, April to October, amount to \$50,000.

Built in 1912 at Pittsburgh as a packet, named Idlewild, the craft also served as a towboat and ferryboat before being converted to an excursion steamer with a capacity of 1,400 passengers.

Ballyhooed by the traditional river showboat callopie and carrying its own dance orchestra, the Avalon for years has plied the Ohio from Pittsburgh to Cairo, the Mississippi from New Orleans to St. Paul, the Missouri to Kansas City and the Illinois River to Joliet.

Sidewheel excursion steamers still in operation are the Admiral at St. Louis, and the President, at New Orleans.

SAVOY-HILTON'S NEW INT'L TALENT POLICY

A new entertainment policy is slated for The Columns of the Savoy-Hilton, N. Y., starting tonight. New general manager, Nelson Vermette, who came from the Queen Elizabeth, Montreal, has signed Monique Lemaire as the initial headliner. Vermette will attempt to build the room into a showcase for international talent. It's Miss Lemaire's first major N.Y. engagement.

The Savoy-Hilton, at various times, has tried to restore the one-time grandeur of its entertainment. In its Cafe Lounge, such performers as Hildegarde, Lena Horne, Dwight Fiske, The Hartmans, among others, got their important N.Y. showcasings.

Roland Back to Hawaii

Honolulu, Feb. 13. Gene Roland's home after 22 months of nitery work in the Far East, where he headquartered in Tokyo.

Singer-musician has resumed as emcee at Bill Pacheco's Oasis nitery, which features Japanese entertainers who rotate on a six-month basis.

Lettermen Find Frisco Checker Show Wasn't Charity Gig, Want \$3,122 Pay

San Francisco, Feb. 13.

B'way Needs More Puffs, Not Pans, Contends Latin Quarter's Eddie Risman

An end to Broadway bailing is being sought by Eddie Risman, managing director of the Latin Quarter, N.Y., who feels there's too much bad publicity being garnered by that street in the N.Y. press as well as columns circulated throughout the country. He derides the "honky-tonk" atmosphere ascribed to the stem by the press in general.

Risman declared that it's about time more New Yorkers took pride in the street. He pointed out that industry itself has a great deal of faith in the thoroughfare, citing the building of the city's largest hotel, the Americana, adjacent to Broadway, and the projected erection of an office building near that site.

He also points out that the rundown character of nearby Eighth Ave. is changing with construction of several motor hotels there. He stresses that New York businessmen are investing "millions" on Broadway, and the constant downgrading of the street jeopardizes these ventures.

Of course, he points out, there are areas in the Times Square sector that need drastic cleanups. But Broadway, he emphasizes, is not 42d St., nor is it the sleazy sections of Eighth Ave.

Risman claims that a brighter picture of New York is necessary for all of New York. He says it's the first street that comes to mind to out-of-towners in connection with New York. If they get a bad picture of Broadway, they get a bad impression of New York.

Vegas Returning To Spec Shows, —Tony Martin

Hollywood, Feb. 13.

Nitery bills are returning to the "jumbo" shows, according to Tony Martin who revealed he will present "The Tony Martin Show starring Jose Greco" at Las Vegas' Riviera next April. Show, which Martin said will cost about \$50,000, will mark singer's first appearance at the desert club since he acquired an ownership interest last April. It includes Greco's 23-member company, his own quartet and musical director (Joe Castro) and 12-14 line girls.

Martin said Vegas clubs are turning to spectacular shows rather than single star performers, with the exception of a handful of top names who can still carry the bill. He feels there will be more doubling up in the future.

Performer asserted that nitery business is back on the upswing throughout the country after taking a setback when performers stopped going on the road in favor of doing television. Many today make the "elite" circuit of Florida, New York and Vegas, he said, though he noted big clubs are developing in other areas that are now able to pay top price for talent.

He also said the advantage of fast-developing concert business for top stars makes it possible to hit more areas at top price. Many clubs, too, he noted, are changing their price policy from cover and minimum to a "music tax" or admission charge at the door which is flexible on basis of the cost of the entertainer to the club.

Martin next April makes his initial dramatic tv appearance on "Death Valley Days," playing Bank of America founder A. P. Giannini. He said he wants to concentrate on dramatic work and revealed he is now mulling offers from other tv drama shows, among them G. E. Theatre. He is also talking a repeat performance of "Guys and Dolls," which he did last year, in Wallingford, Conn., at the Seattle World's Fair late this year.

The Lettermen, one of the acts which appeared on the recent Chubby Checker Show promoted here by KYA deejays Bobby Mitchell and Tom Donohue, have presented a demand to the promoters for \$3,122 on the ground that they didn't know they were performing on a private promotion.

The team said they volunteered to work free on the impression that this was to have been a station bash with the March of Dimes benefitting. The show grossed \$46,071, according to the records of the Cow Palace, where the event was held.

After the Cow Palace fees and Federal taxes, the promoters are estimated to have received \$35,000 for which they were to have paid the talent.

The Lettermen are asking \$3,000, plus three round trip plane fares from Los Angeles. It's claimed that since this was to have been a station promotion with a charity benefitting, they agreed to work free and Capitol Records paid their plane fares from a promotion fund. However, with the huge private profit, they demanded what they say is their normal salary.

Jayne Swayne, KYA general manager, claimed that the station didn't promote the venture. The promoters bought time on the station to plug the show. On the charge that the Lettermen felt that the jocks wouldn't plug their records on the station if they didn't appear, Miss Swayne said that the deejays had nothing to do with the disk selections which are made by station execs. It was also revealed that no contracts for the show were on file with the American Guild of Variety Artists.

Checker's end of the tale was a straight \$4,000. It's reported, not \$23,000 as was previously averred.

There is also some dispute as to the promotion auspices. At a press conference called by Peter Marino, a record promotion man, it was contended that he was the promoter and had hired Mitchell and Donohue to front for him and "get the station behind the promotion." However, the platter pilots claimed that they were equal partners with Marino.

The placards advertising the show had Mitchell and Donohue as the front men. Others close to the promotion say that Marino was a front for the deejays on a percentage basis.

This was one of the largest Chubby Checker takes on his current tour. He didn't do too well the previous night in Denver. Strength of the KYA locally is regarded as a major reason for the huge take.

I Clammed to Bright On What I Told Probe So He Fired Me: Fast

Ernie Fast, discharged last week as midwest regional director of the American Guild of Variety Artists, said he was dismissed because he would not reveal what he told the Senate's McClellan Committee investigators to Jackie Bright, national administrative secretary of the union. He declared it would be illegal for him to do so. He is among those who have been subpoenaed by the McClellan Committee which is studying possible rackets links with the union.

Fast contends that his ouster is illegal, and he will appeal to the national board, which meets next week in New York, for reconsideration. However, he feels that his plea will be in vain because of the makeup of the board. He pointed out that Bright installed Marty Cavanaugh, husband of national board member Linda Compton, as his successor.

Fast quoted his medics as saying he is still unable to travel. He underwent an operation in Coral Gables while on a Florida vacation. He was unable to return to his post in Chicago, and was subsequently ousted. Bright gave no reason for the action, he declared.

Bright, he said, pointed out that he would have to get permission from the national board to argue his dismissal before it.

Seattle Expo 'Goes' Las Vegas

Continued from page 1

Stardust, Las Vegas, and the Folies Bergeres and Le Lido, both of Paris. The accent will be on quality and not on honkytonk aspects.

Gandy feels that there is nothing wrong in a display of nudity if it's well done. Nudity, he feels, is essential to World's Fair atmosphere. It doesn't have to be indecent. However, he stipulated, there will be no striptease.

Gandy is expending about \$15,000,000 on entertainment there and he hopes that the Exposition will leave a cultural mark on Seattle, including the nude shows. In addition to the nude displays of the Expo, Harold Minsky will have a run with one of his packages at the Olympia Theatre in the downtown area.

However, Gandy says, he is leaving Seattle with a vast entertainment plant which includes several theatres and convention and exposition halls, which can be utilized by the city's permanent population. He hopes that these facilities will entice many of the touring shows, such as operas, ballets, etc., to make Seattle a regular stop.

The expo grounds, he pointed out, are a little more than a mile from the centre of town, and it will take just 90 seconds to get there by way of a monorail installation.

Gandy, who has been president of the Seattle Symphony Society, thinks that his Expo plans will shock some of the Seattle citizens, but others will approve and love his blue prints, especially the nudity.

Expo Exhibits Relying Heavily on Show Biz

By DON REED

Seattle, Feb. 13

With just 67 days to go to opening, Seattle World's Fair here is speeding to have all buildings and facilities ready for the big day—April 21. Fair officials say everything will be ready, admitting that

are some critical areas, notably the new Playhouse, the Opera House and the Washington State Coliseum.

More than a thread of show business weaves through the entire warp and woof of the fair. Seems that every major exhibit on the grounds (those outside of the performing arts program, the amusements-entertainment section) is relying heavily on some aspect of show biz.

The United States Science Pavilion's five buildings could be legitimately called a five-ring science circus. One section will use a unique motion picture produced by Charles Eames. Depicting the "House of Science," the film is a combination of animation and photography projected on six standard size motion picture screens. The second section shows the history of science's approach to knowledge.

The third section is the Spacearium, which will use the largest single lens ever produced for both filming and projection. Lens, about eight inches in diameter and 15 inches deep, will project a viewing area of 360 degrees horizontally and 160 degrees vertically on a dome 39 ft. high and 78 ft. in diameter, so that viewers will be in the picture. The dome theatre will hold 750 persons.

Cinerama Prime Contractor The lens has been delivered from the Curtis Laboratories of Fairchild Camera Co. The domed screen is now in experimental use at Hal Roach Studios in Hollywood. Boeing and the Dept. of Commerce worked out the concept of lens and film and Cinerama is the prime contractor of a group of companies making the concept real.

The filmed voyage into space, simulating a trip of 18 sextillion miles into the universe and back, will last 12 minutes.

Fourth section of the exhibit will show methods of science, with 40 female demonstrators performing experiments for visitors. Adjunct in this section will be a children's "Doing Science" laboratory where kids can experiment with such devices as a frictionless cart and an atomic pinball machine—each showing some basic law of science. Fifth section will take visitors for a ride on a giant turntable for a summing up of the world of science.

The World of Tomorrow, fair's theme show in the Washington State Coliseum, 11-stories high at its tent-like peak, built in the shape of a hyperbolic paraboloid, is being produced by the Radio Corp. of America. Here visitors will board a plastic elevator for a trip to the floating city of the future, depicted in a maze of 3,200 four-foot aluminum cubes.

Journey of 21 minutes will use film, recording tapes and intricate lighting to create illusion of visiting a city of the future. Doris Frankel, radio and tv writer, wrote the script in collaboration with author Gilbert Seldes.

Elsewhere in the Coliseum there will be a library of the future, a mammoth exhibit by the French Government on the impact of science on man, and other exhibits having to do with the next century.

N. Y. Fair's Exhibit

The forest industries will have a theatre, electric companies will have a large exhibit with depictions of hydroelectric dams and other installations. There will be a fashion pavilion, a large exhibit by Bell Telephone, aluminum companies, General Electric, airlines, Standard Oil, Ford Motor Co., etc. The New York World's Fair is also an exhibitor.

Right now there are 30 foreign countries set to exhibit, some of which have started work on displays and buildings. Fair officials still say they expect more. Biggest single foreign exhibitor is France.

second only to the U. S. Besides being in the European Economic Community exhibit (along with Belgium, Germany, Italy, Luxembourg and The Netherlands) and on the Boulevards of the World, La Belle will have a large science exhibit in the Coliseum.

One Iron Curtain country, Yugoslavia, will exhibit. It will feature export items, with emphasis on food. It will also have a restaurant and a bazaar on the Boulevards. Eighteen foreign countries are scheduled for the Boulevards in addition to national exhibits where planned.

Foreign exhibitors are Great Britain, Canada, Norway, Denmark, Sweden, Yugoslavia, EEC nations (9), India, Japan, Korea, Republic of China, Thailand, Philippines, Brazil, Cameroon, Egypt, Greece, Mexico, Morocco, Peru, Syria, Haute Volte, Ivory Coast, Nigeria and San Marino.

The World of Art will display paintings and sculptures from the Renaissance to the Space Age; both foreign and domestic. In the new Exhibition Hall, adjacent to the new Playhouse.

Fountains Galore

Fountains at the fair will include the \$350,000 Seattle Center Fountain, designed by Japanese architects who won an international competition for the design; a \$25,000 fountain at the entrance to the Coliseum; a \$20,000 fountain in the courtyard of the Playhouse, and a \$10,000 wishing-well fountain for the courtyard of the Exhibition Hall on commission by the Variety Club of Seattle to call attention to the club's support of the heart-and-cancer clinic in the Children's Orthopedic Hospital.

Town is stirring itself in beautification and refurbishing activities pointed toward fair opening. Feeling is high on success of fair, with reservations rolling in to Expo-Lodging, official reservation organization, advance ticket sales booming and overall interest heightened as the grounds near completion.

Rails for monorail are complete, with trains due from West Germany in next few weeks. Space Needle construction is complete, with work now underway on finishing Eye of Needle restaurant. Past few days Western Hotels, restaurant operator, has been hiring staff.

The Eye has a Class H liquor license and state liquor control board has six applications for licenses to serve beer and liquor by the drink on the fair grounds from Gracie Hansen's Paradise International, William Moultray, C-21 Inc. Century Concessions Inc., Andrew Nagy Inc. and Conasco, Inc.

Puerto Rico Inns

Continued from page 1

Condado Beach hotel is enlarging its present capacity. It's readily admitted that the Castro revolution in Havana was the greatest single factor in the development of San Juan tourism. Puerto Rico was getting only the overflow of the huge Cuban tourism trade when political events made San Juan the top Caribe centre.

With the completion of the new hotels, it's anticipated that San Juan will be even a more important talent centre. It is now on a name kick, and with the greater competition, it's expected that there will be some spirited bidding for stars to work the hotels.

Hotel Circuits

Continued from page 2

the venture, according to Sterling, are the Waldorf-Astoria, Pierre, Plaza, Martinique, Astor, Commodore, Vanderbilt and Manhattan. Sterling says there is no charge for Teleguide, either to the hotels or the guests. Paid advertisement on the closed-circuit will be the source of revenues.

The basic service, due to start March 1, will be a one-hour program which is frequently repeated during the course of the day. The 60 minutes will include three 10-minute reels—one of shopping, one on entertainment (theatres, movies, etc.) and the third on sightseeing. Remainder of the time will consist of information desired by most tourists, such as starting times of plays, ticket availabilities, transportation news and some current local and world news. The news portion of the program will be updated as the day proceeds.

Vaude, Cafe Dates

New York

Jack Carter signed for the Malibu Beach Club, L.I. Aug. 17. Also the Deauville, Miami Beach, March 16. . . . Jose Greco's tour will take him to the Royal Alexandra Theatre, Toronto, April 6 for six days. The Lettermen signed with the William Morris Agency. . . . Fisher & Marks opening at Hoppi's, Baldwin, L.I., Feb. 21. . . . Gary Crosby with Parker & Kean supporting, tonight's openers at the International. . . . Soocha Renay returned to the Chardas. . . . Jimmy Nelson moves to the Hollywood Beach Hotel, Hollywood, Fla., Feb. 28, and Larry Best goes in March 3. . . . Dorothy Sarnoff set by Eddie Elkort for a series of shows for IBM. . . . Chin Twins open tonight (Wed.) at the Elegante. . . . T. C. Jones to preem tonight at Room at the Bottom.

Jackie Wilson booked for the Copa, April 19, for two weeks. . . . Wyoma Winter slated for the Roosevelt, New Orleans, March 1. . . . Dick Shawn going to the Latin Casino, Merchantville, N. J., June 4. . . . Patachou pacted for the Drake Hotel, Chicago, April 25. . . . Johnny Mathis started a series of tests for an ailing back last week at Cedars of Lebanon Hospital, Hollywood. . . . Gene Barry set for the Cork Club, Houston, in June.

Chicago

Bill Dana set for Mister Kelly's Feb. 26 for three weeks. . . . Pearl Bailey Revue opens at the Palmer House March 1 for three weeks. . . . Marian Marlowe is next up at the Blackstone Hotel Feb. 19-March 3, followed by Vicky Autier March 5-17, and Denise Darcel April 23-May 5. . . . Jerry Shane down for the Chi Playboy March 13-April 2, then moves over to Living Room to join Frances Faye for a fortnight. . . . Don Rice skedded for the N.O. Playboy Feb. 20 for three weeks, and the Petroleum Club, Calgary, Alberta, Canada, March 19-24. . . . Les Paul & Mary Ford set for the Vapors, Hot Springs, Feb. 26 for a week.

Hollywood

Sonny King at Slate Bros. . . . Billy Eckstine inked by Bill Harrah for 12 weeks at his Nevada niteries in 1962, initialing May 21 at Harrah's, Reno. . . . Art & Doty Todd into Ambassador's Casino Room for six frames. . . . Patti LaBelle launches two-weeker at Diplomat, Miami, Feb. 28. . . . Charlie Cochran starts six-week stand March 15 at Trade Winds, St. Thomas, Virgin Islands. . . . Irish McCalla readying niterary act with Eddie Ross for Aussie tour.

Marie Wilson revue set for stand at Vapors Club, Hot Springs, Ark., starting April 16. . . . Sarah Vaughn booked into Fairmont, Frisco, for three stanzas beginning Aug. 16. . . . Gene Barry starts repeat at Cork Club, Houston, June 21 for two weeks, and into Chi-Chi, Palm Springs, March 8 for 11 days. . . . Kellie Greene Trio into Melody Room Thursday (15) for fortnight. . . . Polly Bergen goes into Dunes Las Vegas, May 3 for four laps. . . . Pat Boone set for Albuquerque State Fair Sept. 17-19.

Reno-Tahoe

Sammy Davis Jr. signed for two Tahoe Harrah's stints, in Feb. 31 for a double frame, and back again June 13 for five days. . . . Gaylords booked for their first Mapes Hotel date March 29-April 26. . . . Joe Mazze set for reprise at Holiday, April 4. . . . Carmen Cavallaro in April 3-29 as Harolds Club headliner. . . . Kim Sisters in March 2-31 playback at Tahoe Harrah's lounge. . . . Sam Butera & Witneses inked for March 23-April 22.

date at Reno Harrah's. . . . King's IV to Wagon Wheel, Tahoe, for Feb. 16-23 billing.

Don Marquis Biog

Continued from page 1

Anthony has the right to argue for the mass of material he and his wife assembled and sifted: "Not to have sampled generously of the best and most revealing. . . would deprive the reader of insights into the subject. . . that could not have been gained any other way." Ample sampling includes not only the story of Marquis' rise from an Illinois village to international fame, but also an excellent picture of New York in Marquis' era; the world of jaunty journalism of the '20s and '30s; the roistering days of Marquis' favorite haunt, The Players Club; the excitement of the theatre at the top of its resurgence between the wars.

Anthony's book is a tapestry of warm and riotous memory, cast with stalwarts and Bohemians of a world that vanished all too soon: a world in which Rare Don was Crown Prince. . . . Rod.

'If Pix Sick?'

Continued from page 1

Auditorium, to determine the number teenagers regularly attending films with the "adults only" sign at the theatre boxoffice, or in newspaper advertisements.

Noting the majority indicated so doing, Mooring continued: "You pay adult prices, but you don't pick creeps to double-date with. Why should you pick creeps to watch on the screen?"

Mooring indicated that the screening and classification of films by the Legion of Decency and similar groups was not the total answer to the type of film to see problem. Mooring urged the teenagers to be selective personally on films they see.

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Woody Woodbury

★ THE STAR TO WATCH IN '62! ★

WESTERN UNION

DICK SHACK, MCA, Miami, Florida

"As usual, Woody was wonderful and we loved him. So did Columbus and people from all over Ohio. He broke every record we ever had."

Mike Flesch, GRANDVIEW INN, Columbus

SAM WILSON, Columbus Dispatch

"Over the considerable span of years during which I've been covering openings at Grandview Inn I've seen none quite the equal of Monday night's which marked the return of comedian Woody Woodbury to these parts after a three-year absence."

By 7:30 the main dining room was packed and the overflow was crowding the smaller room where entertainment ordinarily is served up. At shortly past 9, corridors leading to the big back room were jammed with Woodbury fans waiting to get table assignments. And before Woody came on the dividers were folded back to double the capacity of the main room.

FINALLY, out ambled the star and the place went wild. Furthermore, it stayed wild for not a mere 45 minutes or an hour but for an hour and a half. Unless Woody willed it, there was scarcely a break in the uproarious laughter during the whole time he was on, quipping impishly, and most personally, about friends in the house, setting the place by the ears with fresh jokes, making older ones sound fresh by firing them through in unexpected context. You just can't beat this combination of ingratiating personality, homey philosophy and earthy humor."

RON PATAKY, Citizen-Journal

"Occasionally, an exceptional person steps from the ranks of America's comedy corps with an unexplainable something that just seems to catch on."

Woody Woodbury, who headlines at the Grandview Inn through Saturday, is a good example.

A FEW YEARS AGO, Woodbury was a relative unknown. Then something happened, something big.

And, today, the young blond is one of the country's top night club and recording properties."

WOODY IS a tremendously likeable fellow.

That's the big secret to his success.

He just sits there on the stand... tells a few stories... fiddles with the piano a bit... and the people love him to pieces.

WOODY IS NOT a pushy laughmaker. He's not the one-liner type, which is the rage today. Nor, for that matter, does he deal in smut.

He's ornery to be sure, but his humor is dished up with taste. It offends no one.

THIS IS NOT what I expected. I was of the impression that his was the raw type of humor... the kind that breaks up "smokers."

I simply was wrong.

I think you'll like Woody Woodbury. He's a nice chap and a wonderful entertainer."

freddies, Minneapolis

WOODY WOODBURY, BAHAMA, Ft. Lauderdale, Fla.

"I want to take this opportunity to thank you for a fabulously successful two-week engagement. The crowds were forced to turn away as clamoring for your return. Believe me when I say that you have equalled the all-time records set by many of the great stars that have performed at Freddie's."

—Peter Keralis

WILL JONES, Minneapolis Morning Tribune

"What Woody Woodbury does in a night club is more a phenomenon than an act... He's keeping Freddie's packed."

...If Jack Paar is really going to retire, NBC need look no further than Fort Lauderdale to find the perfect replacement."

Baker's Keyboard Lounge

—Detroit

"Never, in my more than twenty years of experience with Baker's Keyboard Lounge, have I witnessed a greater reaction, greater capacities and greater grosses... Woody Woodbury broke every record existing in my place, day by day and for the engagement, Baker's Lounge was loaded to capacity, every night, advance reservations virtually sold out his entire engagement—even before he opened; and, about 500 phone calls per day continued during his stay."—Clarence H. Baker

COLLINS GEORGE, Detroit Free Press

"During his short stay at Baker's Keyboard Lounge, Woody has broken all records. The crowds waiting to get into the night spot extend into the street... But what talk! His invention is endless, hilarious, impudent, continuous, effortless and sidesplitting."

ABE GREENBERG, Los Angeles Examiner

"SHOW TIME... Woody Woodbury made his Hollywood debut at Gene Norman's Crescendo and clicked with the elbow benders... He's a lot of fun and the glibbest sit-down comic on the cafe circuit... Although a lot of his material is risqué, you'll find none of it vulgar or blue... Woody is articulate, keen and fast and backs up his story telling with flashes of a piano technique that'll make you sit up... His delivery and attire are even more informal than Mort Sahl's... He's topnotch!"

DAILY VARIETY, L.A.

"Miami comic Woody Woodbury establishes an immediate rapport with his audience through an affectionate grin and boyish charm... Delivery is warm and fun... Friendly style makes the act seem much like a private party."

★ JUST COMPLETED: TV PILOT... ★ RALPH EDWARDS PRODUCTIONS

"THE HUMAN THING TO DO" Ralph Edwards says:
"Here is the bright new face TV has been looking for."

★ SCREEN TEST... UNITED ARTISTS ★

United Artists executive David Picker says:

"I think WOODY WOODBURY is one of the most exciting performers I've ever seen. It is my strong feeling that his potential as a motion picture performer is a great one."

Howard W. Koch, Executive Producer Essex Productions says:

"Tremendous potential for motion picture stardom. A really versatile talent."



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RECORD
AWARDS**



Copacabana, N. Y.

Dick Haymes & Fran Jeffries (with Mickey Leonard), Corbett Monica, Copa Girls (8); Paul Shelley and Frank Marti Orchs; \$5.50 minimum \$6.50 Sats.

Dick Haymes and (wife) Fran Jeffries proved a savvy (profitable) entry for Jules Podell's midtown landmark when the couple initiated there in the slack times of last summer, hence the logic of escalating them to a midwinter headline berth. It looms a good bet, but in any case serves to reaffirm the duo's Copacabana qualitywise.

Not to slight their convincing songmanship as the primary hallmark, the other relevancy in the couple's appeal is the accent on mutual affection. The intramural by-play and the mostly vintage 'I'm Yours' titles amount to a running dialog, like a code, but to which the customers are privy. The lovestruck posture is stock with other man-with songsters, naturally, but as heretofore employed, the sentiment has a fetching maturity that galvanizes the turn in a way mere vocal prowess wouldn't.

In consequence, the tandem excursions furnish the more beguiling moments, although the conjugal bliss is extended and unmistakable in the solo offering of each. There's no gainsaying that this is post-prime Haymes; some of the notes may tax him more, but the vocal virility remains, and together with his technical savvy he comes across nicely.

Miss Jeffries, as in past auditions, limns her numbers with understated authority; a sharp sense of the melodic jazz meter, and stylish floor demeanor that includes suggestions of a fancy flair for terpsity. She is a stunning looker, to boot, betimes with beehive coiff, but now grey-streaked to less advantage than the earlier dark tresses. The valid thought, however, is that the tint job is intended as an accommodation to her husband.

Mickey Leonard, their arranger-pianist, cues the augmented Paul Shelley house orch. But at least at the teeff (8) dinner show, an otherwise worthy accomp was often marred by volume.

In Corbett Monica, a Copa repeater, the circuit has a dependable low-pressure comic, just to reestablish the point. His route is innocuous and derivative, with the laughgetting the easiest when working over an extended theme; as when he dwells on the ironies and astonishments of domesticity. In the warmup joketelling, the flaw of familiarity made for modest reaction, but in Monica's agreeable manner, the jollity has a way of spreading itself all the same.

The Copa Girls (8) engage the eyes—but not much more—in two displays, one a campus routine, the other a mainbo exercise. Frank Marti orch's Latino dance sets help load the floor pre- and post-show. Layout stays till Feb. 28, when Tony Bennett and Phyllis Diller bow.

Deauville, Miami Beach

Miami Beach, Feb. 3. Ritz Bros. (3), Marion Colby, Jackie Heller, Les Rhode Orch; \$5 bev. minimum.

The Ritz Bros. are back in the huge Casanova Room of this north Beach biggery to start the name-acts run for Morris Lansburgh. Per always, they are packing the spacious spot with money-patrons and the average guy with his date, and per every annum, rack up a hearty set of continuing howls with their jet-paced set routines that contains enough material to take care of three comedy acts.

Credit their canny feel for the tough-audience wants in these parts for insertion of new routines to blend with the standards expected of them. With the guy-in-the-middle, Harry, clown-leading-the-way, they hit with the new stuff fast. There's a sound, fast-dug spoof on Las Vegas casino dealers, gamblers and hotels that raises a laugh-din. It's a well thought out segment made to order for the top-cafe circuit they play.

Another newie customized for the Harry Ritz penchant for screwy posturings, stunts, and those wild-rolling eyeballs is a lampoon on the current rash of Nipponese musiccomedy and pic offerings. Made up as a weird-looking Geisha with brothers Al and Jimmy straightening as sailors, he

scores in a hilarious sequence, with no holds barred to tickle up the flow of yocks.

And then there's the capper, the "Continental Gentlemen" lampoon on imported French songsters, and the final hoofery to that smooth walk off: Worthy of note is the way they now wind all their routines in a soft-shoe or three-as-one finish. There's auditor kudos all through the act, with demand for more, despite their nearly 60 minutes onstage.

Marion Colby, a handsome songstress, smartly gowned to add to visual impact, is another returnee. She works the Deauville-Flamingo (Vegas) Lansburgh axis regularly, and belongs in class rooms.

Miss Colby has discarded the comedy-lined arrangements of other dates to concentrate on a sesh of torch, rhythm and blues to solid effect. Utilizing tricky phrasing and imaginative scoring of her numbers, she sets big, despite being in the difficult opening spot of the show.

Jackie Heller emcees in smooth, brief cheery manner. Les Rhode and his crew showback solidly.

Next in view: Mitzi Gaynor Feb. 16.

Chi Chi, Palm Springs

Palm Springs, Feb. 8. The Andrews Sisters, Bobby Sargent, the High Hatters, Bill Alexander's Orch (9); \$2.50 cover.

The Andrews Sisters seem to be developing more bounce to the ounce (and more ounces, too) as time goes by. Bounciest of them all is blonde Patty. But all three of them are in there pitching and they never sang better than they are singing this week at the Chi Chi Starlite room.

They are the old familiar songs, polkas, hillbilly ballads, requests not to bring Susie, apple blossom schmaltz, anti fencing-in edicts, unexpurgated editions of the legend of those who work for the Yankee dollar, Charlestons, Twists and some unlisted steps. Much of this is on their Capitol records dealing with the collegiate '20s, which, as Patty reminded the audience, was before her time.

They give a gay, lively and tireless hour of top entertainment. Their first bit ends with "Show Me The Way To Go Home" and a long and welcome encore ends on their warming version of "I'll Be With You In Apple Blossom Time."

Bill opens with the High Hatters, a deft dancing pair in high hat and tails. They are followed by Bobby Sargent, a comedian with some laughable contributions to what looks like the next subway congestion—the International commentary field. Bill Alexander's Orchestra supports.

Fairmont, San Francisco

San Francisco, Feb. 9. Nat King Cole, Ernie Heckscher Orch. (17); \$3-\$3.50 cover.

Nat King Cole comes through with 51 minutes of solid entertainment in a smooth show which should keep the Fairmont's big Venetian Room busy and bustling throughout its run.

Cole does 19 numbers in all, most of them such reliable standards as "Aren't You Glad You're Young?" "Why Don't You Do Right?" "Avalon," "Paper Moon," "Sit Right Down and Write Myself a Letter" and a medley of his old hits, including "Pretend" and "Mona Lisa."

But he also runs in a few novelties, including a bright Italian "Signorina" and Jimmy Van Heusen's and Mack David's "Where Did Everyone Go?" which he does gorgeously.

Near show's tailend he knocks out—in his usual pleasing and relaxed manner—some special material, "Mr. Cole Won't Rock 'n' Roll" and "I Won't Twist," both of which get a dandy audience reaction. And to a big hand, he begs off with "This Is a Lovely Way to Spend an Evening."

Cole is in fine voice. Though he really doesn't play as much piano as he used to in this type of show, he does sit down and ripple off a few chords here and there. He gets excellent support from his own traveling group—drums, bass, trumpet and guitar—and further good backing from Ernie Heckscher's band. It's a thoroughly professional performance, mightily enjoyed by crowd.

Show runs through Feb. 20.

Stef.

Cocoanut Grove, L.A.

Los Angeles, Feb. 7. Lena Horne, Leinie Hayton, Holger & Dolores, Gene Di Novi, Jimmy Miller, Buddy Woodson, Dick Stable orch (13); \$3 cover, \$5.50 Fri-Sat.

That Horne of Plenty—Lena, who else?—proved anew at her Tues. (6) opening just what a cornucopian chanteuse she is. She drew around 1,000 (warming some chairs, which haven't been occupied for some time), and that was about 99.44/100% capacity the way the house was dressed. Then the piper, who is without peer as a boite bleater in this generation, galvanized 'em—more, mesmerized 'em—for 58 minutes.

Along the 19-song route Miss Horne stayed mostly with special material and showtunes, which best can showcase the bite of satire, her subtle nuances and the threads of tonal piquancy she weaves in contrapuntally. The most imitated chirp of her day, Miss Horne proves again why she is the despair of those who try to copy her. A creator always personalizes a work in a manner which just can't be carboned.

She evinces her delicately attuned enunciation best on Julie Styne's "Never, Never Land," sensually on "Thill Me," comedy fair on "New At The Zoo." Her rat-atat "Bogat," archly meaningful "Continental Mind" and "Monday" are other highpoints.

While Miss Horne hews largely to songs many other larks (including most of her legion of imitators) really can't do—at least can't do justice to—she might give another thought to including more standards, especially ballads. The comparison between her stylings of such fare and run-of-warblers might be interesting, and certainly would spotlight Miss Horne's capabilities the more.

She also proves (and myriad other thrushes should note) that chic elegance in gowning begins with simplicity.

Lennie Hayton batons Dick Stable's house band of 13 for his wife's turn and also sitting in for rhythmic uppointing are pianist arranger Gene Di Novi, drummer Jimmy Miller, and bassist Buddy Woodson.

Preceding show is opened with nine minutes of acro dancing and balancing by Holger & Dolores. A bit better than pedestrian paw-and-pedal balancing turns, act was marred by a couple of near misses opening night.

Stable orch's medley of Kern evergreens, overtures show Next, Milton Berle and Freddy Martin band; March 7.

Basin St. East, N. Y.

Billy Daniels with Benny Payne, Sy Oliver Orch; Sheeky Greene, George Young Revue; \$3 music charge.

Basin St. East is a room that has special attributes. It's a site which has been the starting point for a lot of acts. In this case, it seems that the top liners are those who have found new careers through the Las Vegas lounges. It looks like the acts that come out of those spots get an ideal New York showcasing here.

Billy Daniels and Sheeky Greene have both been in New York previously, but they appear to get a new start in this room. Both work differently than they do in an orthodox-club setting, and they seem to get the maximum out of their routines.

Daniels, of course, is one of the reliables on the niter circuit. The Negro singer, as per usual accompanied by Benny Payne, presents a wide variety of tunes which shows his roundness as a performer. He delves into standards and special material with excellent effect.

Even after a lengthy stand Daniels was able to knock off his "Yiddish Mamma" and "Black Magic" for rewards of ovation proportions. The Sy Oliver Orch, backing him, propels Daniels into his strongest reception in this town.

Sheeky Greene, also a top attraction in the Vegas lounges, winds up as one of the true funny-men of this day. He punches out several routines that get herculean yocks. His satire of Belafonte singing a Jamaican tune is one of the top moments in cafes.

Greene does impressions as well. He emphasizes that one doesn't

achieve greatness in this medium by doing other people, but somehow audiences demand it, so here goes. These items demonstrate his ear for sounds and effects. There are some wild moments in his comedy, but all of them somehow seem reasonable when delivered by him, and the crowd pronounces him a winner.

The third turn is the George Young Revue, a seven-person stand of musicians and singers, paced by Young and the alto sax, with a pair of personable singers in Jet Loring and Pete Cozzi. The group is versatile, pleasant and disciplined. The musicians are excellent and the singers come off well, with Miss Loring impressing with her ribs of varied singers. They hit with all-around excellence.

Jose.

Eden Roc, Miami Beach

Miami Beach, Feb. 10. Joe E. Lewis (with Austin Mack), Ella Fitzgerald (with Paul Smith Trio), Raye & Roman, Art Freeman Orch; \$5-\$6.50, beverage minimum.

This season's most potent combo of topsters is on tap at the Cafe Pompei of this plushery and from size and reaction of a smart preem show crowd, it looks like the Lewis-Fitzgerald duo will deal up a nightly big-dough h.o. return for hotel's prexy-booker Harry Mufson.

The teaming was featured in this room a few seasons ago and did so well that Mufson split them on bookings—with lesser supporting acts—for past two winters. For this precarious—show durability-wise—winter, the costar arrangement has been brought back. Opening night's two shows with lines waiting, attested to a smart booking decision.

Joe E.'s back with what amounts to a virtually new act. There are some of his standard bits when working his libations-cadgings with the ringers, but the major portion of his gags is fresh, out-of-the-hews and howl raising.

Typical of the topical he engages in is the set of sharp jabs at the Kennedy circle; that segment becomes gentle-sounding when he launches a routine on Sen. Barry Goldwater and the far-right Reps, topping with caustic cutting up to continuing laugh response of the Birchites-types. The "liberals" get their load of lampoonings, to round out the set.

Lewis neglects no public figures, political or of the Sinatra crowd, topped by a ribtickling treatise on the "Leader's" engagement to Juliet Prowse. The waggery breaks up the house.

Lewis has a new set of lyric-lampoonings, too, to set the impress that there are few top niter acts around that are as consistent in arriving for a date with new material as he is; one is, a deadpan yocker on a gal who loves gifts of any kind, with a not-for-mercenaires kicker.

Another is built on his ambish to have Tennessee Williams write a play for him. It's broad, cleverly bawdy and in the soft-Lewis delivery, accepted for full mitt-raising returns. Lewis gets callbacks to point of begoff.

Ella Fitzgerald, ditto, in her preceding stint. She's a prime example of a top-strata performer who grows in stature with each showing. Always the consistently fine songstress, she plays those organ-like vocalistics to full advantage in a new-sounding set of tunes that, range from the blues, to rhythms, to the upbeat. Adding to delivery is her standup, straight delivery, with tricky phrasings and ad-lib rhythmic breaks holding the steady build.

Her songbook contains the new versions of the evergreens; the addition of her standards and a solid-hit break on a Twist-theme that rocks the house. She could have stayed on all night.

Raye & Roman tee off matter with intricate steps, keyed to excellent lifts and spins. Handsome young couple's one-hand overhead balancing on latter, sets them to leavy returns. Austin Mack per always, is the invaluable aide-de-camp for Lewis.

Paul Smith at the 88, also conducts in masterful manner for Miss Freeman orch for the songstress. The skilled backing way of the Art Freeman orch for the songstress.

Arriving on the 15th, George Burns, with Vivienne Della Chiesa and the Al Hirt combo.

Lary.

Blackstone Hotel, Chi

Chicago, Feb. 5. Patricia Marand, Franz Benteler Orch; \$2 cover weekends, \$1.50 weeknights.

Patricia Marand, recovering from a brief virus bout, has been in better voice in previous appearances in the Windy City. Surprisingly, while she faltered on several limited-range pop tunes, she soared through the challenging "Un-Bel Di" without a hitch.

Miss Marand opens with "Lady Is A Tramp" from the back of the room, a gimmick that is effective when she is in better fettle. The effect is to capture auditor attention with her lyrical legittuner voice, then to step out on the stage to add the impact of her filian-tressed beauty. As it was, it would have been better if she had walked right out on the stage.

Despite the lack of optimum conditions, Miss Marand artfully parlays a cheerful rendition of "Life Is Just A Bowl of Cherries," a clever special-material version of "Thank Heaven For Little Boys," and a tenderly-handled delivery of "Someone To Watch Over Me."

Having just escaped the flu, Miss Marand courted pneumonia with her opening night gown. The tight-fitting dress nearly resolved the question as to where decolletage ends and outright exposure begins. Up to now, Miss Marand has always projected an image of class, and it would be unfortunate if she would lose this aura through lack of gown decorum.

Frank Benteler's house unit backs Miss Marand ably and supplies Continental dancipation between shows.

Next up is Marian Marlow, Feb. 19-March 3.

Mor.

Shamrock, Houston

Houston, Feb. 8. Roberta Sherwood, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

Roberta Sherwood returns to the Shamrock Hilton's Continental Room, and once again it's a mutual love affair between Miss Sherwood and a near-capacity audience. Matronly thrush is on 57 minutes, and the latter part—at insistence of auditors who kept screaming for more—becomes pretty much of a jam session.

Her son, Don Lanning, also takes mike midway in show. He has pleasant voice and delivery in couple of solos and a duet with his mother, but it is Miss Sherwood who draws the top mitting. She gets excellent assists from Ernie De Lorenzo, her pianist and musical director, and Red Newmark, who gives backing on electric guitar.

Few acts are better than Miss Sherwood at drawing applause from auditors, and she is in fine voice, from the huskiness of the lower ranges to the all-out belt. The K. Bert Sloan-Dick Krueger Orch is okay in backing job.

Skip.

Crown Room, Indpls.

Indianapolis, Feb. 9. Helen Traubel, Richmond Gale, Stan Burns, Steve Rose Orch (15); \$3 cover, \$2.50 minimum.

Helen Traubel had the crowd going her way from the start in her first nightclub appearance here at the Hochman Bros. Crown Room. A full house at her dinner show opening night.

Miss Traubel dazzles 'em with the warmth of her personality as well as the magnitude of her operatic voice and way of letting her hair down without losing dignity. She ranges from standards like "Bill Bailey" and "St. Louis Blues" ("a folk aria" from her home town), to a "Song of Norway" melody, and operatic selections. The crowd called her back for several encores.

She has classy support from Steve Rose's house combination, with her regular accompanist, Richmond Gale, taking over the piano and hitting just the right key when Miss Traubel swings into her lighter numbers.

Stan Burns, ventiloquist, makes a strong impression in a turn preceding Miss Traubel. He does the standard things with Charlie McCarthy type dummies, but has sharp comedy material of his own. He springs something new toward the end with a Chinese dummy on a stick that he uses for some remarkable long-distance voice throwing.

Corb.

Stock Reviews

Macbeth

(Figures cover Feb. 11-25)
 Advise and Consent—Blackstone, Chi (12-24).
 All American (trout)—Erlanger, Philly (12-24).
 Best Man—Mostly one-niters.
 Bye Bye Birdie (N.Y. Co.)—National, Wash. (12-24).
 Bye Bye Birdie (2d Co.)—Erlanger, Chi (12-24).
 Carnival (2d Co.)—Hanna, Ecce (12-17).
 Emotional, L.Ville (19-21); Shubert, Cincy (22-24).
 Critic's Choice—Mostly one-niters.
 Do Re Mi—McClivicks, Chi (13-24).
 Fats Paris With Love—Mostly one-niters.
 General Seeger (trout)—Shubert, Det. (12-24).
 Gift of Time (trout)—Walnut, Philly (12-17, moves to N.Y.).
 I Can Get It for You Wholesale (trout)—Shubert, Cincy (12-24).
 Irma La Douce—Forrest, Philly (12-24).
 Isle of Children (trout)—Playhouse, Wilmington (21-24).
 La Fume de Ma Tante—Colonial, Boston (12-24).
 Miracle Worker—Shubert, Det. (11); Rio Americano (12-13); Auditorium, Rochester (15-17); Locust, Philly (18-24).
 Music Man—Shubert, Boston (12-24).
 Music Man (bus-and-truck)—Mostly one-niters.
 My Fair Lady (2d Co.)—Ford's, Balto (12-24).
 National Repertory Theatre—Geary, S.F. (12-24).
 No Strings (trout)—O'Keefe, Toronto (12-17); Hanna, Ecce (13-24).
 Sound of Music (trout)—Orpheum, Mpls. (12-17); mostly one-niters (18-25).
 Sound of Music (2d Co.)—Shubert, Chi (12-24).
 Taste of Music—Fisher, Det. (12-24).
 Tenth Man—Hartford, L.A. (12-24).
 Turbur—Carnival—Mostly one-niters.
 Unforgettable—Brewer—Bushnell, Hartford (14-17); O'Keefe, Toronto (19-24).
 We Take the Town (trout)—Shubert, New Haven (19-24).

SCHEDULE B WAY (4-5-25)

Gift of Time, Barrymore (2-25-26).
 General Seeger, Lyceum (2-28-62).
 Gift of Children, Lyceum (2-28-62).
 No Strings, 54th St. (3-15-62).
 All American, Winter Gard. (3-19-62).
 Get It Wholesale, Shubert (2-25-62).
 We Take the Town, B'way (4-5-62).
 Funny Thing Happened, Alvin (3-5-62).

'ICE' ON THE SPOUT SIDE AGAIN

Road: 'Strings' \$66,820 (7), Toronto; Bolger \$45,331, 'Time' 30½G, Philly; 'Taste' \$28,275, 'Miracle' \$12,132, Det.

The road was generally so-so last week. There was only one new entry on tap, the Broadway-bound "All American," which got off to a modest start in Philadelphia. "Toys in the Attic" ended its tour last Saturday night (10) in Los Angeles.

In the split-week grosses below, receipts are projected when shows plays guaranteed dates.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Irma La Douce, Ford's (MC-RS) (\$6.90; 1,819; \$66,315). Previous week, \$37,033 with Theatre Guild-American Theatre Society subscription, Nixon, Pittsburgh. Last week, \$38,330 with TG-ATS subscription.

BOSTON

La Plume de Ma Tante, Colonial (R-RS) (3d wk) (\$6.50-\$7.50; 1,685; \$66,671). Previous week, \$50,820. Last week, \$41,839 with Show of the Month Club patronage.

Musie Man, Shubert (MC-RS) (7th wk) (\$6.50-\$6.75; 1,696; \$61,847). Previous week, \$44,204.

Last week, \$40,654 with Show of the Month Club patronage.

CHICAGO

Advise and Consent, Blackstone (D-RS) (2d wk) (\$5.50-\$5.95; 1,447; \$43,500) (Farley Granger, Chester Morris). Previous week, \$28,593. Last week, \$27,366.

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (23d wk) (\$6-\$7; 1,380; \$50,500). Previous week, \$34,286. Last week, \$30,221.

Do Re Mi, McVickers (MC-RS) (2d wk) (\$6-\$7; 1,975; \$72,000) (Phil Silvers). Previous week, \$49,586. Last week, \$58,911.

Sound of Music, Shubert (MC) (Continued on page 60)

London Piccadilly Earns \$41,792 Profit on Year

London, Feb. 13. Profits of the Piccadilly theatre increased \$17,920, to hit a total of \$41,792 for the year ended last July 31. After allowing for tax, the net profit amounted to \$17,407. In spite of the substantial increase in earnings, however, the dividend is being maintained at 20%.

Control of the theatre was acquired late in 1961 by Donald Alberty, who also operates the Criterion, Wyndham's and the New Theatre. The current presentation at the Piccadilly is the long-running "Amorous Prawn."

Plan Outdoor Pageant On Negro in America

Warrenton, N.C., Feb. 13. The first outdoor drama about the Negro in America is in prospect for Warren County, N.C. The idea arose in 1958 with the gift of 105 acres of pine and hardwood forest, 10 miles south of Warrenton, in the Heck's Grove community. The land was given for development of a memorial Re-creation Forest, by the Rev. G. E. Cheek and his brothers, N. A. and G. C. Cheek. Paul Green is honorary chairman of an advisory board. He has expressed high interest in presenting a drama that tells the story of the Negro in America since the first slave was brought over from Africa. Green is a Pulitzer Prize dramatist and author of several established outdoor historical pageants.

WHO KNOWS WHAT REAL FACTS ARE?

By JESSE GROSS

Broadway is involved in a new brouhaha over the scalping of legit tickets and alleged kickbacks to producers from costume and scenery makers. The situation was triggered by testimony given last week in Washington before the House Subcommittee on Education by Robert H. Bishop 3d, co-producer of the Muscarnival tent theatre near Cleveland and president of the Musical Arena Theatres Assn., whose membership consists of most of the tunetents in the U.S.

Bishop's main purpose in appearing before the subcommittee, headed by Rep. Frank Thompson Jr. (D-N.J.) in a hearing on a bill to create a Federal Advisory Commission on the Arts, was to push for repeal of the 10% Federal tax on legit admissions. But, he inadvertently buried that matter, as far as the press was concerned, when he said, referring to Broadway, "There is evidence that racketeers interested in 'ice' are backing shows designed to be hits, thus producing more 'ice,' and thus tying up more theatres for long periods."

The "ice" referred to by Bishop, is the illegal premiums in the black market for Broadway hit duets. At present, Bishop asserted, the under-the-counter payment runs as high as \$100 for a ticket to the click "How to Succeed in Business Without Really Trying." The scalping of tickets to Broadway hits has long been common, but there's been practically no actual evidence to support any legal action against the practice.

Besides mentioning "ice," Bishop also said Broadway producers were pocketing coin by accepting kickbacks from costume and scenery makers. This, of course, unknown to investors.

Charges were made by Bishop in a discussion of "the plight of the living theatre," in which he also rapped, among other things, theatre party benefits and the uncertainty of certain tax regulations relating to legit production.

The tax repeal was argued by Bishop as a means of helping legit (Continued on page 58)

Equity Nominates 18 for Council

The Actors Equity nominating committee has selected candidates for the 18 council posts up for election this year. Principals for five-year terms include six incumbents, Conrad Bain, Theodore Bikel, John Cornell, Hume Cronyn, Ruth Gillette and Stanley Tackney, plus Paul Ford, Helen Gallagher, Mortimer Halpern and Gerald Hiken.

Other principals include incumbent Bill Shirley for a three-year term, Tom Ewell and Martha Scott for two-year terms and Michael Kellin for a one-year term. In the chorus category, incumbent Anthony Saverino and Joan DuBrow and Michael Quinn are running for five-year terms and John Sharpe for a four-year term. Those councilors whose terms expire this year, but who are not on the nominating committee's slate for reelection, include Kendall Clark, Staats Cotsworth, Norma Doggett, Jack Leigh, James MacArthur, Howard Roberts, Mary Roche, Jean Sincere, Margot Stevenson and Lee Tracy.

Other senior resident members of Equity may run for council if nominated in writing by at least 15 senior resident members of the union. The deadline on such nominating petitions is next Friday (16). The election will be conducted by mail referendum following the union's March 23 annual meeting with ballots to be returned no later than five weeks after that date.

N.Y. Off, But 'Succeed,' 'Man' SRO; 'Aspern' \$20,042 in 6, 'Ross' \$19,384, 'India' \$23,449, 'New Faces' \$15,540

Alberghetti Repeating 'Carnival' For Lester

Los Angeles, Feb. 13. "Carnival," currently on Broadway, has been added to L. A. Civic Light Opera's 1962 sked, which already includes a revival of "Song of Norway" and American preem of "Oliver."

Anna Maria Alberghetti will repeat her Broadway role in Coast production, under a deal closed by Edwin Lester, managing director of CLO and Broadway producer David Merrick. Musical opens at Philharmonic Aud June 11, following "Norway."

'The Gay Life' Exhausts Coin; Loss At 480G

"The Gay Life," which closes Feb. 24 after 15 weeks on Broadway, has just about run through its entire bankroll. As of last Dec. 30, the Kermit Bloomgarden presentation had a deficit of \$454,913 on a capitalization of \$480,000. Capitol Records, which put out the original cast album of the show, is the heaviest investor in the venture with a \$192,000 stake.

On the basis of business since the start of January, the musical, under normal conditions, would have already used up its investment. However, waivers of royalties and certain fees are figured to have kept the production's weekly financial condition thus far this year to a generally marginal level.

The actual investment in the musical workover of Arthur Schnitzler's "Anatol" as of Dec. 30 was \$476,400 (\$3,600 had not yet been received). It cost \$440,495 to produce the tuner, for which Fay and Michael Kanin wrote the book and Howard Dietz and Arthur Schwartz the lyrics and music.

A \$16,503 operating profit was earned by the musical in a six-week out-of-town tryout, split evenly between the Fisher Theatre, Detroit, and the O'Keefe Centre, Toronto. Both houses have large capacities, but whereas the show earned a \$17,216 operating profit in Detroit on grosses ranging from \$74,160 to \$85,240 it dropped \$713 (Continued on page 58)

St. Loo Munny to Preem Locally Written Tuner

St. Louis, Feb. 13. A musical comedy tentatively titled "Molly Darling," written by St. Louisans, will have its premiere at the Municipal Opera here during the coming summer season. Tommy Wolf has written the music, with lyrics by Fran Landesman and book by Martin Quigley and Jay Landesman. This will be the first show by St. Louisans ever produced by the Munny.

The musical is set in St. Louis at the turn of the century, and deals with the infant auto industry and the women's suffrage movement. The idea stemmed from Quigley's pictorial history, "St. Louis, A Fond Look Back," and an album of popular songs of the last half of the 19th century. The disk was produced for Epic Records and the A. S. Aloe Co. here.

Broadway continued on the decline last week. Most shows registered substantial drops and the sellout list dwindled to "How to Succeed in Business Without Really Trying" and "Man for All Seasons." The number of shows with discount tickets in circulation has increased to five with "Sail Away" joining "Caretaker," "My Fair Lady," "Purlie Victorious" and "Sunday in New York."

Grosses below have been reduced by commissions where theatre parties are mentioned.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operaetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repeated City tax (disputed to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes. Asterisk denotes show had cut-rate tickets in circulation.

Aspern, Papers, Playhouse (D) (1st wk; 5 p) (\$6.90-\$7.50; 944; \$37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay).

Opened last Wednesday night (7) to three affirmative reviews (Chapman, News; Nadel, World-Telegram; Taubman, Times), one qualified approval (Watts, Post) and three negative (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American). Last week, \$20,042 for five performances and one preview.

Camelot, Majestic (MC) (62d wk; 497 p) (\$9.40; 1,628; \$64,000) (Julie (Continued on page 61))

Littler Fails to Bar Critic Bernard Levin

London, Feb. 13. An attempt by Emile Littler to ban Daily Express drama critic Bernard Levin from attending the first night of "Signpost to Murder" at the Cambridge Theatre last Friday (9) was frustrated by the action of a colleague from a rival sheet. Alan Brien, Sunday Telegraph reviewer, invited Levin to the opening as his guest.

Both Levin and Brien arrived dressed in tuxedos—not normal attire for critics on opening nights—as they felt it would make a better picture if they were ordered out of the theatre. An Express photographer was standing by, just in case.

Another Express man, also at the ready to report the incident—if it happened—was at first denied admission, but he, too was given a ticket by the critic of another daily. In the event, all were permitted to stay the course.

Littler imposed the ban because Levin referred to "Signpost" when reviewing "The Big Killing," the previous week. Levin, referring to plays to come in the West End, commented, "Don't tell me: let me guess."

Tickets for the opening sent to the Express were returned as requested by the editor, but he reserved the right to have Levin review the show. And on the following morning (Sat.) Levin's notice was headed: "Well, I did see it—and it's Absurd!"

In the review he commented: "I can well understand Mr. Littler's diffidence, though I can scarcely believe that the author and the cast could have been much encouraged by his demonstration of it."

Literati

Bill Conlan's Tome

VARIETY and Berlin stringer Hans Hoehn are name-dropped extensively in William H. Conlan's "Berlin: Beset and Bedevilled" (Fountainhead), due in the book-stalls come June.

Author, a former U.S. foreign service official in W. Berlin and quondam VARIETY correspondent there, covers the rise and fall of the city from the middle ages, through the Hitler era and down to the present tensions. Conlan currently heads Universal Public Relations.

John Fox's Woes

Kelly-Smith Co., New York advertising firm, nabbed a \$139,357 judgment against John Fox, former owner and publisher of the defunct Boston Post. Federal district court Judge Charles E. Wyzanski Jr. granted a motion for summary judgment filed by attorney Thomas J. Carens, counsel for Kelly-Smith Co. Neither Fox nor his counsel appeared when the suit was called for trial recently.

Kelly-Smith alleged in the suit that \$109,043 was due from Fox for commissions earned in 1954, 1955 and 1956 while the agency was national advertising representative of the Post. In addition to the \$109,043, the judgment included interest of \$30,313.

Gail Plummer's Book

"The Business of Show Business" by Gail Plummer (Harper, \$6.75) is a show biz operational handbook particularly affecting tributary theatre. There are excellent chapters on "selling" a production to the public; helpful instructions in theatre procedure for both sides of the footlights; and a guide to proper keeping of accounts. While some of this material can be translated into Broadway terms, author does not deal with theatrical trade unions, hence book is necessarily limited in appreciation.

A good reference item for community theatre practitioners.

Rodo.

Penguin-HM Merger

Penguin Books, London, and Houghton Mifflin, Boston, have joined forces in both the publishing and selling areas. In addition the editorial departments of the companies are beginning an expanded publishing program under the imprint of the Baltimore subsid, also called Penguin.

Sir Allen Lane, chairman and managing director of Penguin, gets elected to Houghton-Mifflin's board of directors. There's also a minority exchange of stock between the firms.

Penguin of Baltimore prexy Harry F. Paroissien will go to London this spring to take over as managing director of the parent.

firm. His replacement in the U.S. will be appointed shortly.

CHATTER

Edward L. Bernays will address the New England chapter of the Public Relations Society of America at the Harvard Club of Boston at a luncheon meeting on Feb. 15th. He will talk on "The Engineering of Consent." Bernays recently authored "Your Future in Public Relations."

Novelist "E. V. Cunningham" is the pseudonym of Howard Fast ("Spartacus"). He first used spurious handle on "Sylvia," 1960 suspenser, and repeats with "Phyllis" which Doubleday brings out Feb. 23.

"I Capture the Castle," by Dodie Smith, will be reissued by Atlantic-Little, Brown in a hardcover edition, and the paperback rights have been acquired by Bantam Books. The screen rights to the novel were published some months ago by Walt Disney.

Among the show biz retrospectives in the Harper anthology, "Fabulous Yesterday," is Nanette Kuttner's George Gershwin profile, "Portrait in our Time," which originated in Coronet in February, 1938.

Richard E. Snyder named sales manager for general merchandise chains, catalog houses and special sales for Affiliated Publishers, the sales agents for Pocket Books, Golden Press and Simon & Schuster.

Harold Robbins forsook his New York digs to polish his next, "Stranger in the House," on a Caribbean cruise aboard the SS United States.

"I Chose Caviar" is title of lecture by Art Buchwald, N.Y. Herald-Trib (Paris edition) columnist carried by Ottawa Citizen and Toronto Star. He gives it here Feb. 28, sponsored by Citizen and Theatre Foundation of Ottawa.

Ernest Hemingway's sister, Mrs. Marcelline Hemingway Sanford, has authored a family portrait type of memoir on the late author titled "At The Hemingways" which Little, Brown (Atlantic Monthly Press) is bringing out.

Theodore R. Kupperman, w.k. in motion picture circles as a copy-right lawyer, has edited and revised "The Family Legal Adviser" which Hawthorn will publish in May at \$4.95.

Bennett Cerf, who publishes via other firms than his own, will have his "Riddle-De-Dee" published by his own Random House, of which he is prez. Previous Cerf bestsellers have been divided between Harpers and Doubleday. Book is an anthology of riddles.

Harcourt, Brace & World art editor Helen Burgess Johnson engaged to Bradford Phillips Colcord, New York attorney, and a grandson of the late John S. Phillips, co-

Publishing Stocks

(As of Feb. 13, closing)

Allyn & Bacon (OC)	32 1/4 + 1/4
American Book	63 3/4 - 1/4
Book of Month	26 1/4 - 1
Condé Nast (N.Y.)	10 5/8 - 5/8
Crowell Collier (N.Y.)	39 1/4 - 3/4
Curtis Pub. Co. (N.Y.)	10 1/4 + 1/4
Ginn & Co. (N.Y.)	30 - 1/8
Grolier (OC)	48 + 1/4
Grosssett & Dunlap (OC)	19 1/2 - 1
Harcourt Brace (OC)	37 1/2 + 1/4
Hearst (OC)	37 1/4 - 1/4
Holt, R & W (N.Y.)	37 1/4 + 1/4
L.A. Times Mirror (OC)	37 1/2 + 1/2
Macfadden Bartel (AS)	4 - 1/4
McCall (N.Y.)	26 1/4 - 1/4
McGraw-Hill (N.Y.)	33 - 1/4
Natl Periodical Pub.	61 1/2 - 1/8
New Yorker (OC)	94 - 1/2
Pocket Books (OC)	23 1/4 + 1/4
Prentice Hall (AS)	40 1/4 + 1/4
Ran'm House (N.Y.)	30 3/4 + 1/2
Scott Foresman (OC)	26 3/4 + 1/4
H. W. Sams (OC)	45 1/4 + 1/2
Time Inc. (OC)	84 1/2 + 1/2
Western Pub. (OC)	57 1/2 - 3/4

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

founder and editor of McClure's mag.

M. S. Greenman to succeed William R. Higginbotham as manager of United Press Movietone News, according to prexy Frank H. Bartholomew's appointment. Higginbotham shifts to the general business department. Greenman also remains in charge of the UPI commercial film division.

Off-Broadway Shows

(Figures denote opening dates)

All in Love, Martinique (11-10-61)
Along Came Love, Actors (12-14-61)
Apples Living Theatre (12-7-61)
Banker's Daughter, Jan Hus (1-23-62)
Blacks, St. Marks (3-4-61)
Brecht on Brecht, de Lys (1-3-62)
Candide, 41st St. (1-17-62)
Connection, Living Rep (9-12-61)
Creditors, Mermid (1-25-62)
Fantasticks, Sullivan St. (2-6-62)
Fly Blackbird, 41st St. (2-5-62)
Ghosts, 4th St. (9-21-61)
Golden Apple, York (2-12-62)
Hence, One Street (12-12-61)
Jungle, Living Rep (1-2-61)
Many Loves, Living Rep (10-31-61)
Mary Sunshine, Players (11-15-58)
Merchant of Venice, 41st St. (2-2-62)
Moon on Rainbow Shawl, E. 11 (1-15-62)
Playboy, Orpheum (1-8-62)
Premiere, Premiere (11-22-60)
Red, Royal (11-22-60)
Theatre Absurd, Cherry Lane (1-11-62)
Wilderness, Circle in Sq. (1-11-62)
SCHEDULED OPENINGS
Dumbell People, Circle (1-14-62)
Checkovs Plays, Gramercy (2-15-62)
Side of Paradise, Sherry Sq. (2-3-62)
Oh, Bessie, 41st St. (2-2-62)
Repertoire, Masque (2-27-62)
4x4, Midland (2-27-62)
Black Monday, Van Dam (3-4-62)
French Way, East End (3-26-62)
Forever Yours, Provincetown (3-26-62)
Difficult Woman, Barbizon (4-25-62)

CLOSED
Jackhammer, Marquee (2-5-62); closed Feb. after two performances.
Lovers in Metro, Van Dam (1-30-62); closed last Saturday (10) after 19 performances.
Misalliance, Sheridan Sq. (2-25-61); closed last Sunday (11) after 156 performances.

London Shows

(Figures denote opening dates)

Alfarr, Strand (9-21-61)
Amores, Piccadilly (12-9-59)
Becket, Globe (12-13-61)
Beyond Fringe, Fortune (5-10-61)
Big Killing, Princes (2-5-62)
Bonne Soup, Wyndham (10-23-61)
Critics' Choice, Vaudeville (12-4-61)
Do Re Mi, Prince Wales (10-12-61)
Finn, Alby (12-1-60)
G & S Rep, Her Majesty's (2-6-62)
Guilty Party, St. Martin's (9-17-61)
Irma, G. Dore, Lyric (12-15-60)
Irregular Verb, Criterion (4-11-61)
Lord Chamberlain, Saville (3-23-61)
Luther, Phoenix (7-27-61)
Midsummer, Royal Ct. (1-24-62)
Mousetrap, Ambassador (11-25-52)
Mrs. Puffin, Duchess (7-18-61)
Music Man, Adelphi (1-16-61)
My Fair Lady, Drury Lane (4-30-58)
My Place, Comedy (2-13-62)
Old King Cole, Palladium (12-20-61)
Oliver, New (6-30-60)
On Clear Day, Royal E. (1-31-62)
One For the Pot, Whitehall (2-24-62)
One Over Eight, Duke York's (4-5-61)
Out of Your Mind, Lyric H. (11-29-61)
Rehearsal, Apollo (4-5-61)
Repertoire, Aldwych (12-15-60)
Repertoire, Old Vic (9-14-61)
Ross, Haymarket (12-30-60)
Signpost, Embassy (2-5-62)
Sound of Music, Palace (5-16-61)
Stop the World, Queens (7-20-61)
Young in Heart, Vic. Pal. (12-21-60)

SCHEDULED OPENINGS
Bed Bug, Mermid (2-16-62)
Twists, Arts (2-16-62)
French Rep, Piccadilly (2-19-62)
Goodbye, Apollo (2-2-62)
Keep, Royal Court (2-20-62)
Not to Worry, Garrick (2-22-62)
Joyce Grenfell, Haymarket (3-14-62)
Idiot, Lyric, Smith (2-5-62)

CLOSED
Billy Liar, Cambridge (9-13-60); closed Feb. 3 after 382 performances.
Bye Bye Birdie, Her Majesty's (6-15-61); closed Feb. 3 after 260 performances.
Heartbreak Hse, Wyndham's (11-1-61); closed last Saturday (10) after 118 performances.
Knacker's Yard, Arts (1-16-62); closed last Saturday (10) after 26 performances.
Peter Pan, Scala (12-15-61); closed Jan. 20 after 61 performances.
Treasure Island, Mermid (12-13-61); closed last Saturday (10) after 102 performances.

'Ice' On The Spout

Continued from page 57

on a national level, as was his discussion of other theatrical matters for which he's seeking corrective legislation. His primary aim is to have Broadway production increased and to create a corresponding increase in new properties for stock presentation at "reasonable" author royalties.

You Prove It!

Bishop's comments in Washington about "ice" and kickbacks sparked an immediate response from N. Y. License Commissioner Bernard J. O'Connell, who issued a statement challenging Bishop to back up his testimony before the subcommittee by supplying him with names of those involved in such practices. Given his detective work findings, O'Connell said he would then take "action" against those individuals.

But, the commissioner asserted, "if it is Mr. Bishop's purpose to malign legitimate Broadway business, it is best that the Congressional subcommittee know that rumors are often circulated out-of-town to the detriment of New York City." However, Bishop has not, as yet, received any word from the commissioner.

The commissioner, though, has invited producer Robert Whitehead, president of the League of N. Y. Theatres, to meet with him as soon as possible to discuss kickback practices. Whitehead, in Phoenix last week trying out a new production, stated, "I think there are kickbacks. I don't like it. It does not exist in my particular organization, but it exists." The League, incidentally, is comprised of Broadway producers and theatre owners.

Siroock's Comment

In response to Bishop's kickback accusation, James E. Siroock, president of the Brooks Costume Co., Inc., said: "We have been in business 50 years and we have never been asked, nor have we ever been offered, to pay a kickback to any Broadway producer. Mr. Bishop's productions are not and have never been on Broadway and I think he is ill-informed about the New York situation." Whitehead was also quoted as saying, "Mr. Bishop has never produced a show on Broadway and I hardly think he is qualified to make some of these statements. I'm highly dubious about his qualifications."

With ticket scalping on Broadway once again back in the limelight, a plan to curtail the abuse has been presented by Robert W. Dowling, producer, theatre operator and Cultura Executive for N. Y. Mayor Robert F. Wagner. The Dowling program is similar to others which have come up in the past. In fact, it's along the same lines as the one outlined by Morris L. Ernst in a byline piece in this year's Jan. 10 anniversary issue of VARIETY.

It's Dowling's view that tickets for the first eight rows of a hit should be priced as high as the traffic will bear. The pasteborders would reflect the actual price paid by the purchaser and the income would go into the production's gross; thus benefiting those participating in royalties, producers, backers and others connected with the vehicle involved. He also believes that repeal of the legal \$1.50 maximum broker's fee would help in driving out ticket racketeers. However, a proposed state law in 1959 to suspend for a one-year trial the maximum broker's fee was killed after opposition was voiced by the League of N. Y. Theatres.

The Dowling plan also calls for a city investigation of ticket scalping, the establishment of a central ticket agency and an educational drive to persuade the public to stop dealing in under-the-counter ticket purchases. It's also been divvied up by Rep. Robert N. Giarmo (D-Conn.) that at his request the Internal Revenue Service has been investigating scalping practices on Broadway since last December. Giarmo disclosed that he had called the attention of Attorney General Robert Kennedy to testimony given in New York last November before a subcommittee studying the economic status of the performing arts.

He referred to the testimony given by Broadway producer-director Herman Shumlin and Eddie

Weston, second vice-president of Actors Equity. Both had talked about the existence of "ice." Replying to questioning by Giarmo at the hearing, Shumlin stated, "We have a lot of 'ice' in the (theatre) industry and we want to cool ourselves with it. When there is a commodity which is small in size and great in demand somehow or other there are people who know how to feel it out and make money out of it. It is the same... In the theatre when the theatre has only 600 choice seats and there are 10 times as many people who want those seats for each performance... That immediately opens up a lot of little fields for exploration or exploitation."

Weston, in answer to questioning by Giarmo, said, "The subject of ice exists and is talked about only in the most hushed tones... I understand the law of supply and demand and that people are willing to pay \$40 or \$50 to see a hit show but... first of all it affects the government because the money for these tickets is not taxed although it is supposed to be... and the government is not getting its tax benefit out of this dollar."

Show Out of Town

Continued from page 56

I Can Get It for You Wholesale

strike call and the later bankruptcy uproar.

Sheree North tallies with a pair of in time exposes as the blonde who first beguiles the hero in "the sound of money," and later snarles his partner (Harold Lang) as they career in and around over and about a variety of props in the stunning seduction sequence, "What's In It For Me."

Elliott Gould, recruited from the chorus of "Irma La Douce," for the role of Harry Bogan (a boy who'll walk over anybody to succeed), impresses as an agile and vocally sure selection; but his dramatic miss at times.

Lillian Roth gives a neatly balanced portrayal of Gould's mother, staying in "momma" character without getting schmalzy, she delivers the affectionate warning, "Too Soon" to Miss Cooper, the gal she wants as a daughter-in-law. But the most effective number is "Eat a Little Something," the kitchen confrontation scene when all her son's conniving collapses.

Barbara Streisand, as the harassed secretary, stops the show with a notably funny plant about why "Nobody Even Calls Me By First Name." Jack Kruschen holds a cinch assignment as the ailing garment district tycoon, and Bambi Linn and Ken Leroy cut carefully in featured dance roles.

Working minus a complicated unit set for a change, the actors happily create the real Seventh Ave. atmosphere by wheeling in dress racks and other gadgets, and a display room is set up in full view of the audience. The settings and costumes, however, seem right out of the depression era, the period in which the Weidman opus takes place. *Gag.*

'Gay Life'

Continued from page 57

in Toronto on grosses ranging from \$59,256 to \$75,605.

Preliminary Broadway expenses of \$25,559 brought the cost of opening the production at the Shubert Theatre, N.Y., to \$449,551. That amount was then increased to \$468,935 by special advertising costs of \$19,384. In its first six weeks at the Shubert, ending Dec. 30, the show earned an operating profit of \$1,176 with additional income of \$2,245 reducing the deficit as of that date to \$454,913. That left a balance at that time of \$21,487, exclusive of the \$3,600 investment, which the production had not yet received.

During its first six weeks on Broadway, the musical, in which Walter Chiari, Barbara Cook and Jules Munshin costar, cleared as much as \$6,806 on a \$57,470 gross. In contrast a \$5,902 operating loss was registered on a \$36,924 gross without any waivers in royalties or fees.



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72 PAGES

NEW INCOME TAXES & SHOW BIZ

'Gay Life,' 'Sail,' 'Faces,' 'Caretaker' Fold on B'way for \$1,000,000 Loss

The folding last Saturday night (24) of four Broadway shows represented a combined loss of approximately \$1,000,000. The casualties included the musical comedies "Gay Life" and "Sail Away," the revue, "New Faces of '62," and the British straight play import, "The Caretaker."

Running through the most coin was "Life," with an estimated loss of virtually its entire \$480,000 investment. "Faces" is figured to have dropped around \$300,000, "Sail" about \$170,000 and "Caretaker" approximately \$40,000. "Sail" and "Caretaker" had both been on the boards 21 weeks, while "Life" spanned 15 weeks on Broadway and "Faces" four weeks. "Sail" written by Noel Coward, (Continued on page 60)

Dundy, Tynan and Wardle On London 'Place' Echo Kerrs and Judy Crist

By DICK RICHARDS

London, Feb. 27. Legit circles awaited the opening of Elaine Dundy's first play, "My Place," with suspicious interest. Less than three months after "Critic's Choice" bowed into the West End the real-life situation cropped up. Would Kenneth Ty-

(Continued on page 70)

JFK STILL SEEKS TAX REVOLUTION

By LES CARPENTER

Washington, Feb. 27. The White House is giving serious thought to asking Congress next year to make drastic, revolutionary changes in the Internal Revenue Code, involving a new concept of income taxation.

The proposal, now being carefully analyzed by Government fiscal experts, would alter the amount of tax paid by almost everyone. It would cause a much bigger bite on those who don't.

Should President Kennedy de-

(Continued on page 70)

Sue 'Party' Records, Barth & Williams; Aver 'Leer-ics' Infringe Copyright

By ABEL GREEN

Responsible music publishing interests in N. Y. are taking strong action against dirty "leer-ic" stuff of the kind known in trade parlance as "party records." These constitute an active underworld of music. Such disks typically dirty-up the regular copyright lyrics of established standards or current pop tunes. Singled out for test litigation are Belle Barth and Pearl Williams. Both were slapped with suits in N. Y. Federal Court along with their recording companies. In addition two key retail dealers are named codefendants. Other diskeries and entertainers doing the same will be targets in ensuing proceedings.

Harry Fox, agent and trustee on (Continued on page 70)

Drew Pearson Pins Rap On TV for Diminished Interest in Print Media

Atlantic City, Feb. 27. Television has nearly wrecked the magazine industry, and has been in a large part responsible for the diminishing number of newspapers in the U. S., Drew Pearson last week told the American Assn. of School Administrators convened here for its 94th session. Television, competing for the (Continued on page 71)

N.O. Mardi Gras To Top \$5,000,000; Tourists Up 60%

By TED LIUZZA

New Orleans, Feb. 27. Like a dixieland band bouncing into its second chorus, Mardi Gras gaiety, rated a major civic asset in this old town on the levees of the Mississippi, is gathering traditionally for the whoopeddo between now and next Ash Wednesday (7) when the Lenten season begins.

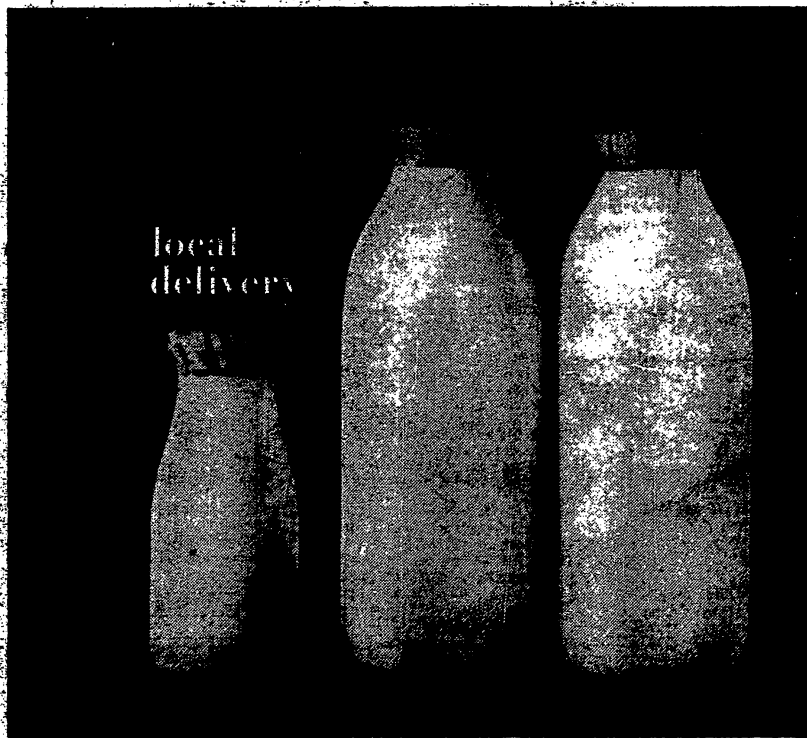
The spectre of race tension, present during the past two years because of school integration, has disappeared from the scene.

All indications point to a record influx of visitors. Harry England, (Continued on page 71)

All-of-Bible Too Big for One Film

Bino De Laurentiis has had a change of heart about his intended production on the Bible. He announced from Rome several months ago he planned one feature running no less than 15 hours. The statement raised some eyebrows. He now plans to do three separate pictures based on the Old Testament. First, to roll this year, is to be taken from the Books of Genesis and Exodus. Italian filmmaker said he plans to hire several top-caliber directors. Script is by Christopher Fry. He also revealed he wants important performers but no "personalities." He doesn't want to "Brando-ize" any Biblical individual.

De Laurentiis said he doesn't have any tieup with an American company as yet. However, talks with Columbia are on the agenda.



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Seattle Fair Racks \$2,400,000 Advance 2 Mos. Before Bow

Hollywood, Feb. 27.

With two months yet to go before gates open at Seattle's Century 21 Exposition, advance ticket sale has soared to well over the million mark with \$2,400,000 in till, Fair prexy Joseph E. Gandy reports. Here to tubthump the expo, which opens a sixmonth run April 21, he said the sale had exceeded all expectations.

"We started the sale Nov. 12 with a staff of three as an experiment to see how the public would react. They were overwhelmed (Continued on page 70)

RCA Diversifies, Dons Cap & Gown

After years of building a business largely around tangibles (disks, computer systems, radio and tv sets, etc.), RCA is going into the field of education as a potential profit making enterprise. Its new "educational services department" will function in three major areas, according to RCA spokesmen: "Formal education, industry and government, and home."

RCA plans to provide custom-designed "and packaged" education (Continued on page 71)

See New York's greatest ticker tape parade to Lt. Col. John H. Glenn, Jr., tomorrow on all networks with the TELEVISION ZOOMER.

MCA's New Peak Profits; \$7,482,951 Net On \$82,293,116 Gross Sales In 1961

Both income and profits of MCA Inc. reached new records for 1961, according to the financial statement issued by the company last week. Income came to \$82,293,116 as against \$67,317,103 the previous year, and profits hit \$15,389,281 against \$12,962,433 in 1960. Net, after Federal taxes, was \$7,482,951 compared to \$6,270,240 the previous year. Earnings per share came to \$1.23 as against \$1.55 a share in 1960.

The bulk of the income as well as the earnings came from the television wing of the company. Earnings from MCA-TV as well as television studio rentals came to \$72,586,630. Only \$8,443,677 came from agency commissions. The figure in the previous year was \$57,593,078 as against \$8,710,914.

Comparative income from tele operations vs. the percentage activity again gives further credence to the prevailing belief that the present MCA toppers, headed by Jules C. Stein and Lew Wasserman, will retain the tele operation and spin off the agency, as per the new Screen Actors Guild regulation which forbids renewed waivers which would permit talent agencies to engage in telefilm production.

That SAG Waiver
In its statement to the stockholders, MCA declared, "In September, 1961, SAG stated that all waivers previously granted by it, allowing television production activities by franchised agents, would not be renewed. In October, 1961, the company reached an agreement with SAG under which the company agreed to terminate, prior to Sept. 30, 1962, its activities either in the field of representation of (Continued on page 70)

LEO SELTZER 'DIRECTS' JACKIE IN ORIENT

Motion picture section of the U.S. Information Agency is set to finance a couple of documentary shorts on Mrs. John F. Kennedy's upcoming travels abroad. One is to be a two-reeler, "Mrs. K. Visits India," and the other a one-reeler, "Mrs. K. Visits Pakistan."

Trapp Family Entering Lodge Biz in Stowe, Vt.

Stowe, Vt., Feb. 27. The Trapp Family, the singing group depicted in a musical comedy and a film, has organized Trapp Family Lodge Inc., according to incorporation papers filed in Montpelier.

The corporation will operate a hotel, restaurant and lodging business in Stowe, where the Trapps reside. Incorporators are Maria A. Trapp, Johannes Trapp and Maria F. Trapp.

ROYALTY SEES 'WEST SIDE'

Film Gala Raises 196G — U.S. Players Presented

London, Feb. 27. Royal Film Gala attended by Queen Elizabeth II, Princess Margaret, Lord Snowdon and Lord Mountbatten raised new record sum of over \$100,000 for industry charities.

Both audience and press acclaimed "West Side Story" as a great musical. Among those presented to the royal party were Richard Beymer, Russ Tamblyn, George Chakiris, Yul Brynner, Horst Buchholz, Melina Mercuri, Leslie Caron, director Robert Wise.

British Tourist Influx Keys N.Y. Inns' Switch To Anglo Headliners

The growing importance of British tourists to New York theaters is again accentuated by the booking of singer Frankie Vaughan who moves into the Maisonette of the Hotel St. Regis, N.Y., April 12 for a four-week stand. He's the second Briton to play the room this season. The first to appear is the current Joan Regan.

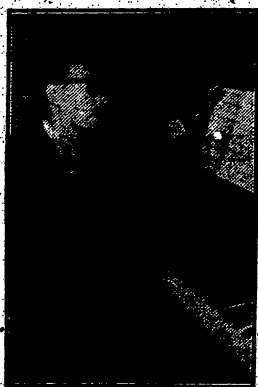
The St. Regis, incidentally, started the season with the idea of playing French stars exclusively. Meanwhile, the Persian Room of the Hotel Plaza, N.Y., also plans to book British singers. Its parent company, Hotel Corp. of America, operates the Carlton Arms, London.

Behind the posh N.Y. inns' bigger play for the British tourist is the swelling number of visitors from Britain—far greater than in former years. In keeping with the trend, the Plaza has Shant Wallis (Continued on page 70)

Humanitarian Award For Horace McMahon

Albany, Feb. 27. The Albany Variety Club's annual humanitarian award will be presented to Horace McMahon, veteran character actor and "Lieut. Mike Parker" of the television series, "Naked City," at a special luncheon tomorrow (Wed.) honoring all past Chief Barkers of Tent 9.

Ralph Pries, of Philadelphia, international dough guy, is slated as the chief speaker. McMahon is being honored for his humanitarian deeds during a 35-year show business career. Current president of the Catholic Actors Guild, he visited hospitals and camps, for the USO in 47 of the 48 states; still calls on veterans hospitalized in the New York and Connecticut areas.



SAMMY CAHN

Writer of many song hits, an Academy Award winning lyricist, says:

"My lyrics for the title song, 'YOUNG, ALIVE AND IN LOVE' of the current PAUL ANKA RCA Victor album are assured of being sung, clearly and melodically. PAUL ANKA an artist with a keen sense of values makes a song come alive."

Anglo-Saxon Word To Trial May 7

Albany, Feb. 27. Anglo-Saxonism's second-most tabu word, which is on the sound-track of "The Connection" exactly 11 times, will go to trial during the week of May 7. Issue will by then be transferred from Special Term of N.Y. Supreme Court to the Appellate Division, Third Dept.

Irvin Shapiro is the applicant via his Films Around World for a license to exhibit the feature in N.Y. State and he has already been rejected by the Board of Regents, the latter sustained on first appeal.

The one Anglo-Saxon word is the basic reason for the denial of license. Film was shot year ago in New York City by producer Shirley Clarke and first unspooled at last spring's Cannes Film Festival. There is, however, a small visual clip that the N.Y. Regents also want exercised.

Manhattan attorney Ephraim London, who has concentrated on censorship cases, is handling Shapiro's challenge of the Regents' (and the state's) right to enforce a tabu against a given word. (Continued on page 60)

Crisis in German Pix Industry Keenly Felt At Berlin Film Ball

Berlin, Feb. 27. The traditional Berlin Film Ball, held last Saturday (17) at the Berlin Hilton, was well decorated as usual, but it was not as gay and glamorous as in former years. There are two major reasons for this: The terrible floods in northern Germany and the German film crisis which reached its peak in recent weeks. None of this country's top stars showed up. Not even Berlin's busiest producer, Artur Brauner, showed, though he never missed the show in previous years.

But, nevertheless, the ball had its "attraction"—Buster Keaton. Escorted by his wife Eleanor Norris, Keaton proved the main target with the photos.

The most photographed German was Harry Piel, 69, one of the country's all-time film greats, with 107 pix to his credit.

Lineup of better known guests included Paul Hubschmid, from the Berlin production of "My Fair Lady"; Ingrid van Bergen, Hans Lothar (of "One, Two, Three"), and only a few producers such as Walter Koppel (Real-Film, Hamburg), Peter Schaeffers (Melodie, Berlin), Dr. Hermann Schwerin ("The Bridge") and Kurt Ulrich ("Roses For Prosecutor").

As indicated above, the mood was low. The word "crisis" found most frequent mention. Proceeds of this affair go to the needy (film people).

Cliburn's Big \$14,800

San Francisco, Feb. 27. Van Cliburn grossed big \$14,800 in one-nighter at 3,300-seat Opera House. House scaled to a \$5 top. Sol Hurok handles.

Toots Touts Considine's N.Y. Career

Toots Shor went for broke to free-feed Hearst columnist-reporter Bob Considine on the latter's 25th anni as a metropolitan New York newspaperman—the caviar, grape (Dom Perignon, yet), the cognac with a fancy blueplate special in between. Considering the almost 300 freeloaders last Tuesday (20)—astronaut John H. Glenn Jr. day—it was a double gag event.

The newspaperman, no slouch on his feet even though he's better at the typewriter, rightly accented that "there are recurrent golden ages; no era has a patent on the 'Golden Age' bit; what Glenn did today made this a Golden Age, as all work stopped to root for one guy, and more people prayed in their own way to their own God... so I'm a lucky bum to have Millie (Mrs. Considine), have a job like this which takes me all over, and to know all of you."

It was a blacktie deal, with VIPs from journalism, show biz, industry, sports and the clergy toasting the g. of h. for a couple of hours before Shor shilled them into the fancy groceries in the downstairs (grill) room. The second floor (upstairs private dining-room) was the filling station pre-dinner. This meant all the regular trade had to be concentrated on the main floor and also meant many turnaways and out-of-cash till customers, not to mention the fancy tab for the fancy groceries.

Toots stayed off the dais and his speech was brief; just a salute to Bill Corum for having introduced him to Considine 25 years ago. John Daly, toastmaster, Longest reminiscence was by Shirley Povich, an old Washington newspaper friend; best spiel was by the honored guest.

Only entertainment was a taped gag spiel by Joe E. Lewis who dubbed Considine "the pari-mutual of Omaha man." Best after-dinner summation—no check. Abel.

BRITONS ON TOLLIVISION

Gracie Fields, Stan Holloway Set For Toronto Tollecast

Toronto, Feb. 27. Gracie Fields and Stanley Holloway will appear in forthcoming "Headliners in Toronto" Paramount Pictures' Telemeter show.

Studio, one of CFTO-TV, Toronto, will be leased by Telemeter and dressed up as a night club for live showing on one-night appearance, March 9. Taped repeats for Etobicoke subscribers until March 15, plus weekend mats (17-18).

Rita Tushingham And Helen Shapiro Cop Brit. Variety Club Awards

London, Feb. 27. Helen Shapiro, 15-year-old thrush whose first three disks all hit the 250,000 mark; and Rita Tushingham, who made her film debut in "A Taste Of Honey," have been named by the Variety Club of Great Britain as co-winners of its "Most Promising Newcomer Of 1961" award.

Cliff Richard copped the "Show Business Personality Of The Year" silver heart and Dirk Bogarde's performance in "Victim" earned him the "Film Actor of 1961" tag. Other winners are Deborah Kerr, "Film Actress Of 1961"; Albert Finney, stage actor; Vanessa Redgrave, legit actress; Cliff Michelmore, BBC outstanding personality; Arthur Haynes, ITV's ditto; and Franklin Engelman who gets his silver heart for his radio work. Hugh "Binkie" Beaumont has been given a special award for his services to the theatre over many years.

The awards will be handed out at the Variety Club luncheon on March 13.

Brando's 'Bounty' Costliest Pic Ever; Near \$19,000,000

Metro's "Mutiny on the Bounty" is now budgeted at "less than \$19,000,000," making this Marlon Brando starrer by far the costliest picture ever made. Figure came from official source, but it was not specified just how much under \$19,000,000. Presumably not much.

MGM has two more scenes to go before the final wrap-up. Brando does not appear in them. Release is figured for later this year.

Film originally was blueprinted at \$10,000,000 in addition to the payoff to the principals.

States Metro president Joseph R. Vogel: "I'll never send a company to Tahiti again." He likes the location authenticity just fine but underscores the costliness.

'INNOCENTS,' 'HONEY' BRIT. CANNES ENTRIES

London, Feb. 27. 20th-Fox's "The Innocents" and Woodfall's "A Taste of Honey" will be the two British pix on view at this year's Cannes Film fest, scheduled for May 7-21. "Innocents," directed by Jack Clayton and starring Deborah Kerr, is the official entry. The other click drama, which Tony Richardson produced and directed, and which introduced Rita Tushingham, is the invited entry.

British Lion-Bryanston is releasing "A Taste of Honey." It's expected that some cast members will go to Cannes for the festival.

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TALK ENGLISH, NOT SUBSIDY

Game Of Tax Blame

If there is to be an income tax revolution in the United States (see Page One story) show business ought to be alert to its own self-interest. Shrewd lobbyists for other industries in Washington will be prepared to bum-rap stars and showmen to divert attention from the nation's true chiselers, who are not in amusements—a peanuts business for them. Moreover, the stereotyped thinking of income tax inspectors, not to mention United States senators, as previously made plain, is sufficient cause for anticipating more of same. They have a deplorable habit of always thinking of the theatrical illustration to prove their argument of bad tax practice. It was a shocker last year when Illinois Senator Paul Douglas, a former campus economist, exhumed George M. Cohan to make him the villain for expense deductions. That was a good safe example for the brave prof.

Amusements have peculiarly involved relationships to income tax. Not alone on the score of direct personal payments on earnings. But, unfortunately or fortunately, depending upon point of view, the legitimate theatre, cabarets and hotel entertainment are practically supported by expense account patronage. So there is plenty of indirect menace in the proposed Kennedy tax revolution.

One aspect needs emphasis: granting that the tax situation is a bad one, the sudden reversal of all tides and lights by which business has navigated must of predictable certainty wreck much enterprise designed to operate under the old maps. It will be small satisfaction for those fated to be wrecked to be told that tax reform is a necessity. Tax reform which has for its essential aim the total elimination of expense accounts is nothing to shrug off.

If they start making show people the villains and patsys in Washington, it is to be hoped that some friend of amusements will be found to throw the ball back in the game-of-blame.

500 MGM Stockholders Informed No 'Wind' in 1962, So Less Mileage

Metro stock on the N. Y. Stock Exchange suffered its most severe setback in the modern era in a single day as the trading price plummeted by \$5.37½ per common share last Friday (23). It closed at \$51.37½.

The big slide went hand in hand with statements made by Joseph R. Vogel, MGM president, at the corporation's annual meeting of stockholders. The chief exec told investors—about 500 of them in conclave at New York's Hotel Astor—that earnings for fiscal 1962 would be less than 1961's \$12,600,000, or \$5.02 per share. Vogel said he couldn't pinpoint how much the drop would be. But he did emphasize that the 1961 profit included the fifth-time-around release of company-owned "Gone With the Wind," which grossed \$6,000,000 domestically. There is no "GWTW"-type moneymaking asset in the current year.

The stockholders' meeting, which was a Friday morning session lasting two and a half hours, also heard Vogel comment that the dividend rate, recently upped to 50c quarterly, from 40c, should in his opinion maintain the status quo for at least another year, although this actually is a matter for the full board to decide. The directorate, incidentally, comprises 15 members of which only three are from management.

The convention was marked by vocal squabbles between individual stockholders just about commensurate in volume with attacks upon management. "I'm on a hotseat," commented Vogel. A stockholder was heard to murmur, "I admire that man's patience."

In addition to antagonistic voices from the floor there were expressions of congratulations to management.

Not Garbo's Gilbert
Those against, mainly the most vocal and familiar face of John Gilbert, wanted a cumulative voting system for election of directors. He had introduced a resolution to this effect which was defeated by 1,693-103 to 112,292. Gilbert is now restrained under Securities & Exchange Commission regulations from reintroducing the same motion for at least another three years. Gilbert was intent at shouting "management stooge" at anyone siding with Vogel & management. Individuals wanting the meeting to be less protracted asked him, to no avail, to quiet down.

A couple of femme stockholders (Continued on page 16)

Bluenoses Monument

Fort Wayne, Ind., Feb. 27.

Little Cinema Theatre, art theatre which was closed last November after months of harassment by city officials who charged the theatre was showing "obscene" films, will be converted into a Heart Information Center.

Films will still be shown. They will be educational films for school children and others, to spread information on the heart and blood circulation.

Advice to Actors: Don't Incorporate

An actor who has starred in his own television series and has been featured in theatrical productions of note thinks any thespian who undertakes to incorporate and set up his own production enterprise is headed for a perilous journey. Lee Marvin is the performer with such a thought. He wants to be an actor—and actor only.

Marvin had the top role in his own series, "M Squad," originally for NBC-TV and now on rerun syndication. He's prominently billed in 20th-Fox's "Comancheros" and, now, Paramount's "Man Who Shot Liberty Valance."

His main concern at the moment is the exposure of "Valance" and reassuring to him is the fact that this John Ford western is to be given a heavy play by Par, which already has ordered 400 prints (Continued on page 20)

RETURN METRO SLATE, STICK TO 50c DIVVY

Metro directorate, including president Joseph R. Vogel and exec v.p. Robert H. O'Brien, re-elected at last week's annual meeting of stockholders, in turn re-elected all incumbent officers, including themselves. Conclaves of the shareholders first and then the directors took place Friday (23).

Board members also voted to continue the newly-established quarterly dividend of 50c per share, with the next installment due April 16.

DE LAURENTIIS RE COMMON MART

By GENE ARNEEL

The new frontier for the picture business, on a worldwide basis, encompasses:

(1) Disappearance of subsidies for producers in many foreign countries;

(2) The lensing of pictures in the English tongue regardless of whether made in Italy, France, Germany, or whatever western country; performers in the top productions simply will have to learn English—and the directors, too;

(3) The Common Market, more and more coming into being, has got to eventuate in a common evaluation of cinematic values globally;

(4) Lesser-scale film productions will get lost in the world market, no matter the country of origin, more so than ever as the competitive sweepstakes, globally, grows hotter;

(5) A new sense of moral values is demanded or else the boxoffice just cannot expand.

Authority for all the foregoing is Dino De Laurentiis, Italian producer who was in New York from his Rome base before, proceeding to Hollywood. Talking part English and part Italian, with the Italian interpreted by his American representative, Ralph Serpi, De Laurentiis particularly was emphatic about the abandonment of production subsidies. He said they have got to go as each country participates in the Common Market.

De Laurentiis likens the Common Market countries to the units of the United States and stresses that New York could not have a subsidy with New Jersey having one. Thus it's inconceivable to him that France would have a handout for its filmmakers, competing in the Common Market, while the Italians were deprived of same. Such an inequity would rob the Common Market of its reason for being.

Subsidies will vanish in the next four to five years, said De Laurentiis, basing his opinion in part on government discussions already going on in Rome, Paris and Brussels. But their disappearance will mean no hardship to the producers of integrity, in view of boxoffice taxation. Actually, he added, the subsidies are nothing more than a mirage, because the monies, say, an Italian producer is given by his government is only a part of what the same producer pays in the form of b.o. levy.

De Laurentiis says his top pictures, and the product of other toponote producers in Italy and neighboring countries, from now on must be done "basically in English." That is, the players must mouth the Anglo dialog for the vast English-speaking market which, to large extent, will not accept dubbing. On the other hand, France and Italy et al. traditionally are accustomed to hearing English voices in the respective translations.

A "big tomorrow" is due in universal cinemaland, states De Laurentiis, and it rests with film quality and a departure from provincialism. De Laurentiis considers himself de "international producer, not Italian" and prescribes that producers of other countries similarly loosen themselves from any one country's identity. The b.o., of course, is all important and for this reason he wouldn't hesitate to send artists to an English-speaking country, with dictionary in hand, to learn the language.

Come to Grips With Vegas

Next convention of International Alliance of Theatrical Stage Employees, 46th biennial powwow, is set to start Sept. 10 in Las Vegas, though the h.q. hotel is unspecified as yet. It will mark first time in over three decades the stagehands have congregated outside the midwest. The '60 meeting was in Chi.

Big Coast Pix Easiest Financed; Supposedly They're the 'Safest'; Quality Low-Budgets Tough

Yours Received—

Hollywood, Feb. 27.
There's more than one way to write a script:

Nunnally Johnson, now working in London on the rewrite of the rewrite of 20th-Fox's "Something's Got to Give," is airmailing his copy "piece by piece" to the studio here. When all the pieces are in, 20th will decide whether or not to give a go sign to the project for the end of March.

Marilyn Monroe starrer is an updated version of Leo McCarey's 1940 RKO release, "My Favorite Wife."

No 'Fleece' Yield Until Late 1963

Although he has already completed principal photography on "Jason and the Golden Fleece," Columbia producer Charles Schneer figures the release date at the summer of 1963. This is a long way off, obviously, and will mean a tieup of the production expenditure which amounts to, says Schneer, \$1,500,000. This is the outlay for negative and will be matched by another pouring of \$1,500,000 for merchandising, according to the filmmaker and Col ad-pub exec Jonas Rosenfield Jr.

Expatriate Schneer says he has become world-minded, thinking it best to observe the passing parade from overseas from where the better part of the grosses for some American films are derived. He's been a resident of London for nearly the past three years and in the case of "Jason" worked in Italy for the shooting and England on the processing.

Neither Schneer nor Col are stressing one of the fundamental reasons for the holdoff on release of "Jason," this being the screen process, which is taking all the time. Film was lensed in Schneer's own patented Super-Dynamation process, involving special photography and optical printing in which models are blended with live action, but any exploitation of this might be suggestive of "gimmick" and is to be unmentioned.

But actually, lab work (via Technicolor in London) is to be so protracted that the first print will not be available until next January. Further, both Schneer and Col are desirous of an elaborately-detailed global campaign.

Although the release plan for the summer of 1963 is a long way off, Schneer, on a visit to the Col homeoffice this week, said he's already concerning himself with the merchandising. He thinks, he added, the ad-pub and other promotion to be just as important as a film itself and thus sees as warranted the merchandising budget equalling the negative budget.

KEEPS UP POLICY OF KID BOOK SCREENING

Hollywood, Feb. 27.
Robert Radnitz, who previously produced "Dog of Flanders" and "Misty" for the family trade, has acquired another children's book, "Island of the Blue Dolphins," which will follow on his schedule, "Jan De Hartog's 'The Little Ark,'" latter set to roll this summer in Holland.

"Dolphin," story of an Indian girl, was written by Scott O'Berry, winner of the 1961 Newbery Award voted by American Library Assn. Book deals with a Southern California—femme—variety—version of "Robinson Crusoe."

The question of whether or not there is a need for new financing sources for "quality" low budget films was being kicked around again last week in New York film circles, following disclosure that Theatre Owners of America had proposed a plan to "guarantee" producers of such pix against production losses. (Some prominent producers in the past have contended that the only need is for good stories: "If you have a good story, you can always get the money.")

Julian Blaustein, chairman of the Screen Producers Guild's liaison committee, which received the TOA proposal, is of the belief that there definitely is a lack of money for inexpensive "quality" films. The problem, as explained by the producer, is that while the majors are perfectly willing to gamble multimillions on big, star-and-story-insured projects, a major can't afford the offset low-budgeters, because by the time the major gets through with it, it's no longer a low budget. Studio overhead, for one thing, will immediately make a \$1,200,000 film out of one which made independently could cost \$500,000.

This is not to knock the studios' way of operating—only a Metro for example, has the facilities to turn out a "Ben-Hur" or "Mullin on the Bountv." However, for American producers to be able to gamble "reasonably" on properties of the kind which the British turn out, such as "Saturday Night and Sunday Morning" or "Room at the Top," a way must be found to work outside the financial burden of the major studio setup, says the producer.

For this reason, Blaustein said he was so encouraged by TOA proposal, details of which still have to be worked out. The general idea, however, would be a fund, subscribed to by exhibitors, which (Continued on page 13)

PRESLEY'S COL. PARKER AS MGM PIC SUBJECT

Hollywood, Feb. 20.

Showmanship experiences of Col. Tom Parker, Elvis Presley's manager, will be recounted in a film planned by Metro with the title, "Right This Way, Folks." Pic is being planned as a starrer for Presley.

Parker currently is researching material for project at the Florida State Fair in Tampa, with a position to tell the problems of staging a big fair. Parker started his career as a Barker at the Florida Fair.

Keaton Grooms Berlin Mayor on Pic Junket

Berlin, Feb. 27.

Two famous mayors shook hands here last week—West Berlin's Willy Brandt and Buster Keaton, who said he's the mayor of the Californian town in which he lives. The handshake took place when Keaton signed the city's Golden Book. Keaton's Berlin visit was in connection with his German ballyhoo tour for his silent pic, "The General," reissued with rare success in this country.

To give the film best publicity, Atlas, the distrib, hired Europe's oldest locomotive on which Keaton has been riding (over the railways) through Germany's most important cities in recent weeks. The locomotive, incidentally, has a striking resemblance to "The General," the historical locomotive used in the film.

"The General" which Keaton made in 1926, runs 90 minutes. It's been given a music and soundtrack and new German accompanying text. There was an advance showing of the pic for the press here; the 36-year-old film garnering many compliments.

OSCAR AWARD NOMINATIONS

Best Motion Picture of the Year

"Fanny": Mansfield Production, Warner Bros. Joshua Logan, producer.
 "The Guns of Navarone": Carl Foreman Production, Columbia. Carl Foreman, producer.
 "The Hustler": Robert Rossen Production, 20th Century-Fox. Robert Rossen, producer.
 "Judgment at Nuremberg": Stanley Kramer Production, United Artists. Stanley Kramer, producer.
 "West Side Story": Mirisch Pictures Inc. and B and P Enterprises Inc. United Artists. Robert Wise, producer.

Best Foreign-Language Film

"Through a Glass Darkly": Svensk Filmindustri, Ingmar Bergman (Sweden).
 "Piccolo": Jet Films (Spain).
 "Immortal Love": Shochiku Ltd. (Japan).
 "The Important Man": Pellicus Rodriguez (Mexico).
 "Harry and the Butler": Bent Christensen (Denmark).

For the Best Performance by An Actor

Charles Beyer in "Fanny" Mansfield production, Warner Bros.
 Paul Newman in "The Hustler" Robert Rossen Production 20th Century-Fox.
 Maximilian Schell in "Judgment at Nuremberg" Stanley Kramer Productions, United Artists.
 Spencer Tracy in "Judgment at Nuremberg."
 Stuart Whitman in "The Mark" Raymond Stross-Sidney Buchman production, Continental Distributing Inc. (British).

Best Performance by Supporting Actor

George Chakiris in "West Side Story" Mirisch Pictures Inc. and B and P Enterprises Inc. United Artists.
 Montgomery Clift in "Judgment at Nuremberg."
 Peter Falk in "Pocketful of Miracles" Franton Production, United Artists.
 Jackie Gleason in "The Hustler."
 George C. Scott in "The Hustler."

For the Best Performance by An Actress

Audrey Hepburn in "Breakfast at Tiffany's" Jurow-Shepherd Production, Paramount.
 Piper Laurie in "The Hustler."
 Sophia Loren in "Two Women" Champion-Les Films Marceau-Coclinor, Embassy Pictures Corp. (Italy-French).
 Geraldine Page in "Summer and Smoke" Hal Wallis Production, Paramount.
 Natalie Wood in "Splendor in the Grass" NBI Production, Warner Bros.

For the Best Supporting Actress

Fay Bainter in "The Childrens Hour" Mirisch-Worldwide Production, United Artists.
 Judy Garland in "Judgment at Nuremberg."
 Lotta Leno in "The Roman Spring of Mrs. Stone" Seven Arts Presentation, Warner Bros.
 Una Merkel in "Summer and Smoke" Hal Wallis Production, Paramount.
 Rita Moreno in "West Side Story."

Best Directing

"The Guns of Navarone": Carl Foreman Production, Columbia. J. Lee Thompson.
 "The Hustler": Robert Rossen Production, 20th Century-Fox. Robert Rossen.
 "Judgment at Nuremberg": Stanley Kramer Productions, United Artists. Stanley Kramer.
 "La Dolce Vita": Raima Film Production, Astor Pictures Inc. (Italian). Federico Fellini.
 "West Side Story": Mirisch Pictures Inc. and B and P Enterprises Inc. United Artists. Robert Wise and Jerome Robbins.

Best Film Editing

"Fanny": Mansfield Productions, Warner Bros.
 "The Guns of Navarone": Carl Foreman Production, Columbia. Alan Oshison.
 "Judgment at Nuremberg": Stanley Kramer Productions, United Artists. Frederic Knudtsen.
 "The Parent Trap": Walt Disney Productions; Buena Vista, Distribution Company Inc. Philip W. Anderson.
 "West Side Story": Mirisch Pictures Inc. and B and P Enterprises Inc. United Artists. Thomas Stanford.

Art Direction, Black and White

"The Absent Minded Professor": Carroll Clark, Set Decoration, Emilie Kuri and Hal Gausman.
 "The Childrens Hour": Fernando Carrere, Set Decoration, Edward G. Boyle.
 "The Hustler": Harry Horner, Set Decoration, Gene Callahan.
 "Judgment at Nuremberg": Rudolph Sternad, Set Decoration, George Milo.
 "La Dolce Vita": Raima Film Production, Astor Pictures Inc. (Italian). Piero Gherardi.

Art Direction, Color Picture

"Breakfast at Tiffany's": Jurow-Shepherd Production, Paramount. Hal Pereira and Roland Anderson, Set Decoration, Sam Comer and Ray Moyer.
 "El Cid": Samuel Bronston Production in association with Dear Film of Rome, Allied Artists. Veniero Colasanti and John Moore.
 "Flower Drum Song": Universal-Ross Hunter Production in association with Joseph Fields, Universal. Alexander Golitzen and Joseph Wright, Set Decoration, Howard Bristol.
 "Summer and Smoke": Hal Wallis Production, Paramount. Hal Pereira and Walter Tyler, Set Decoration, Sam Comer and Arthur Krams.
 "West Side Story": Mirisch Pictures Inc. and B and P Enterprises, Inc. United Artists, Boris Leyen, Set Decoration, Victor Gangelin.

Cinematography, Black and White

"The Absent Minded Professor": Distribution Co. Inc. Photographed by Edward Colman.
 "The Childrens Hour": Mirisch-Worldwide Production, United Artists. Photographed by Franz F. Planer.
 "The Hustler": Robert Rossen Production, 20th Century-Fox. Photographed by Gene Shufelt.
 "Judgment at Nuremberg": Stanley Kramer Production, United Artists. Photographed by Ernest Laszlo.
 "One, Two, Three": Mirisch Company Inc. in association with Pyramid Productions. A. G. United Artists. Photographed by Daniel L. Fapp.

Cinematography, Color Picture

"Fanny": Mansfield Production, J. Warner Bros. Photographed by Jack Cardiff.
 "Flower Drum Song": Universal, Ross Hunter Production in association with Joseph Fields, Universal. Photographed by Russell Meety.
 "A Majority of One": Warner Bros. Photographed by Harry Stradling Sr.
 "One-Eyed Jacks": Pennebaker Production, Paramount. Photographed by Charles Lang Jr.
 "West Side Story": Mirisch Pictures, Inc. and B and P Enterprises Inc. United Artists. Photographed by Daniel L. Fapp.

Costume Design, Black and White

"The Childrens Hour": Mirisch Worldwide Production, United Artists. Dorothy Jeakins.
 "Claudelle Inglish": Warner Bros. Howard Shoup.
 "Judgment at Nuremberg": Stanley Kramer Production, United Artists. Jean Louis.
 "La Dolce Vita": Raima Film Production, Astor Pictures Inc. (Italian). Piero Gherardi.
 "Yojimbo": Toho Company Ltd., and Kurosawa Production, Toho Company Ltd. (Japanese) Yoshio Muraki.

Costume Design, Color Picture

"Babes in Toyland": Walt Disney Productions, Buena Vista Distribution Co. Inc. Bill Thomas.
 "Back Street": Universal, Ross Hunter Productions Inc. Carrollton Inc. Universal. Jean Louis.
 "Flower Drum Song": Universal, Ross Hunter Production in association with Joseph Fields, Universal. Irene Sharaf.
 "Pocketful of Miracles": Franton Production, United Artists. Edith Head and Walter Plunkett.
 "West Side Story": Mirisch Pictures Inc. and B and P Enterprises, United Artists. Irene Sharaf.

Best Scoring of a Musical Picture

"Babes in Toyland": Walt Disney Productions, Buena Vista Distribution Company Inc. George Bruns.
 "Flower Drum Song": Universal International, Ross Hunter Production in association with Joseph Fields Universal International. Alfred Newman.
 "Khovnabehina": Mosfilm Studios Arthino Pictures (Russian). Dimitri Shostakovich.
 "Paris Blues": Pennebaker Inc. United Artists. Duke Ellington.
 "West Side Story": Mirisch Pictures Inc. and B and P Enterprises, United Artists. Saul Chaplin, Johnny Green, Sid Ramin and Irwin Kostal.

Best Scoring of a Dramatic or Comedy Picture

"Breakfast at Tiffany's": Jurow-Shepherd Production, Paramount. Henry Mancini.
 "El Cid": Samuel Bronston Productions in association with Dear Film Production, Allied Artists. Miklos Rozsa.
 "Fanny": Mansfield Production, Warner Bros. Morris Stoloff and Harry Sukman.
 "The Guns of Navarone": Carl Foreman Production, Columbia. Dimitri Tiomkin.
 "Summer and Smoke": Hal Wallis Production, Paramount. Elmer Bernstein.

Best Special Effects

"The Absent Minded Professor": Walt Disney Productions, Buena Vista Distribution Company Inc. Robert A. Matthey and Eustace Ly Cett—visual effects.
 "The Guns of Navarone": Carl Foreman Production, Columbia. Bill Warrington—visual effects—John Cox—audible effects.
 Best Screenplay—Based on Material From Another Medium
 "Breakfast at Tiffany's": Jurow-Shepherd Production, Paramount screenplay by George Axelrod.
 "The Guns of Navarone": Carl Foreman Production, Columbia screenplay by Carl Foreman.
 "The Hustler": Robert Rossen Production, 20th Century-Fox screenplay by Sidney Carroll and Robert Rossen.
 "Judgment at Nuremberg": Stanley Kramer Production, United Artists screenplay by Abby Mann.
 "West Side Story": Mirisch Pictures Inc. and B and P Enterprises Inc. United Artists screenplay by Ernest Lehman.

Best Story and Screenplay—Written Directly for the Screen

"Ballad of a Soldier": Mosfilm Studio Production, Kingsley International (Russian) story and screenplay by Valentin Yashov and Grigori Chukhrai.
 "General Della Rovere": Zebra and S. N. E. Gaumont Production Continental Distribution Distributing Inc. (Italian) story and screenplay by Sergio Diego Fabri and Indro Montanelli.
 "La Dolce Vita": Raima Film Production, Astor Pictures Inc. (Italian) story and screenplay by Federico Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi.
 "Love Come Back": Universal. The 7 Pictures Corp., Nob Hill Productions Inc., Arwin Productions Inc., Universal. Story and screenplay by Stanley Shapiro.

Best Song First Used in an Eligible Motion Picture

"Bachelor in Paradise": from "Bachelor in Paradise." Ted Richmond Production. Metro Goldwyn Mayer. Music by Henry Mancini, lyrics by Mack David.
 "Love Theme from El Cid": "The Falcon and the Dove" from "El Cid." Samuel Bronston Production in association with Dear Film Production, Allied Artists. Music by Miklos Rozsa. Lyrics by Paul Francis Webster.
 "Moon River": from "Breakfast at Tiffany's." Jurow-Shepherd Production, Paramount. Music by Henry Mancini, Lyrics by Johnny Mercer.
 "Pocketful of Miracles": from "Pocketful of Miracles." Franton Production, United Artists. Music by James Van Heusen, Lyrics by Sammy Cahn.
 "Town Without Pity": from "Town Without Pity." Mirisch Company in association with Gloria Films. United Artists. Music by Dimitri Tiomkin. Lyrics by Ned Washington.

Best Achievement in Sound

"The Childrens Hour": Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, sound director.
 "Flower Drum Song": Revue Studio Sound Department. Waldon O. Watson, sound director.
 "The Guns of Navarone": Shepperton Studio Sound Department.
 "The Parent Trap": Walt Disney Studio Sound Department. Robert O. Cook, sound director.
 "West Side Story": Todd-AO Sound Department. Fred Hynes, sound director.

(Continued on page 13)

Paul Lazarus Jr. Exits Columbia In AA Talk Wake

Paul N. Lazarus Jr., vicepresident of Columbia Pictures, severed all connections with the company over the past weekend. There was no official "announcement" but sources on the inside said the disaffiliation sans severance compensation "became effective as of Friday (23)."

Lazarus' name has been linked with a possible new association with Allied Artists for some time. Reports of this possible connection led to the split from Columbia though Lazarus' employment pact had two and a half years to run.

The contract with Allied Artists as of the past weekend still was unset. It was projected that Lazarus would become president, with a stock participation bonus. This may still be the case but, to repeat, there remains an area of vagueness about Allied Artists itself and a new stock ownership personality, the Canadian, Claude Groulx.

Lazarus, 49, joined Col in 1950 after having been second in command domestically at United Artists (under the late Gladwell Sears) and also filling posts at Warners and Buchanan & Co. Lazarus left New York over the past weekend for the Coast. Talks with AA officials should lead to a clarification of his new status.

Lazarus' Confirms

Hollywood, Feb. 27.

Paul Lazarus Jr., who arrived from New York Sunday (25), has confirmed that he is seeking presidency of Allied Artists. He immediately initiated talks "with lawyers and financial people interested in Allied" for moving into top spot. This is only spot he's considering at the moment, he added. "I have been in session on Allied, consolidating my forces," he said, "and I hope to wrap up something here in a few days."

He made point clear if AA deal doesn't materialize in next few days he has one or more other irons on fire.

As of yesterday there had been no talks between Lazarus and present Allied Artists administration.

U. S. to Europe

Harold Clurman
 Eddie Dukoff
 John Effrat
 Kurt Frings
 Mammie Greenfield
 M. Lincoln Schuster
 Bill Scott
 Rod Steiger
 Mike Stern
 Terence Young

L. A. to N. Y.

Harry C. Arthur
 Barney Balsaban
 Don Balsamo
 Jay Barney
 Alexander H. Cohen
 Jimmy Gardiner
 Sid Garfield
 Ted Golding
 Mal Klein
 Fred Kohlmar
 Arnold Moss
 Susan Oliver
 Billy Parks
 Jack Rael
 Paul Raibourn
 George Sidney
 Sylvester P. Skouras
 Ted Wick
 Charles Young
 Max E. Youngstein

Europe to U. S.

Joseph E. Levine
 Richard Lewis
 David Opatoshu
 Helen Winston

N. Y. to L. A.

Eileen Heckart
 Albert Heit
 Patricia Kelly Jaffe
 Leo Jaffe
 Benjamin Kalmenson
 Dino de Laurentiis
 Paul N. Lazarus Jr.
 Irving Mills
 Felice Orlandi
 Joseph R. Vogel

FAMINE OF U.S. FILMS BY '63

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 0
This Date, Last Year..... 3

AMERICAN INT'L

Starts, This Year..... 0
This Date, Last Year..... 2

COLUMBIA

Starts, This Year..... 2
This Date, Last Year..... 1

"DON'T KNOCK THE TWIST"

(Four Leaf Prods.)
Prod.—Sam Katzman
Dir.—George Randolph
Chubby Checker, Lang Jeffries, Mari Blanchard, George Darcy, Stephen Preston, Vic Dana, Lin Scott, Gene Chandler, the Deeverlies, Carroll Eros, Elizabeth Harrower, Peter Dawson, Lois January
(Started Jan. 20)
"SAFE AT HOME"
(New-Hamilton Prods.)
(Shooting in Florida)
Prod.—Tom Nault
Dir.—Walker Doniger
Roger Maris, Mickey Mantle, William Frawley, Patricia Barry, Don Collier, Brian Russell, Flip Mark, Eugene Iglesias, Debrae Sumara, Scott Lane, Chris Hughes
(Started Feb. 12)

WALT DISNEY

Starts, This Year..... 0
This Date, Last Year..... 0

METRO

Starts, This Year..... 4
This Date, Last Year..... 1

"BILLY ROSE'S JUMBO"

(Enterpro Prods.)
Prod.—Joe Zeff
Dir.—Chuck Walters
Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye
(Started Jan. 28)

"THE PASSWORD IS COURAGE"

(Andrew & Virginia Stone Prods.)
(Shooting in England)
Prod.—Dir.—Andrew Stone
Dir.—Boyd, Nigel Stock, Lewis Flander, Margaret Whiting
(Started Feb. 12)

"TARZAN GOES TO INDIA"

(Banner Prods.)
(Shooting in India)
Prod.—Sy Weintraub
Dir.—John Guillermin
Jack Mahoney
(Started Feb. 12)

"CAPTAIN SIBBARD"

(King Bros. Prods.)
(Shooting in Munich)
Prod.—Frank & Maurice King
Dir.—Byron Haskin
Guy Williams, Heidi Brühl, Pedro Armendarez, Abraham Sofaer
(Started Feb. 15)

PARAMOUNT

Starts, This Year..... 1
This Date, Last Year..... 1

"WHO'S GOT THE ACTION"

(Amire Prods.)
Prod.—Jack Rose
Dir.—Daniel Mann
Dean Martin, Louis Tormey, Eddie Albert, Nita Talbot, Margie, Paul Ford, Lewis Charles
(Started Jan. 11)

20th CENTURY-FOX

Starts, This Year..... 0
This Date, Last Year..... 5

"THE LONGEST DAY"

(Shooting in France)
Prod.—Darryl F. Zanuck
Dir.—Geri Oswald, Andrew Marton, Elmo Williams, Bernard Wick, Ken Annakin
William Holden, Richard Todd, Peter Lawford, Robert Wagner, Tommy Sands, Fabian, Paul Anka, Curt Jurgens, Red Buttons, Irina Demich, Robert Mitchum, Jeffrey Hunter, Eddie Albert, Ray Danton, Henry Fonda, Kenneth More, Edmond O'Brien, Robert Ryan
(Started Aug. 28)

"CELEBRATION"

(Joseph L. Mankiewicz Prods.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Roddy McDowall, Eusebio Garcia, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

"NINE HOURS TO KAMA"

(Good Lion Prods.)
(Shooting in New Delhi, India)
Prod.—Dir.—Mark Robson
Ravi Basakshi, Jose Ferrer, Valerie Grayson, Diana Baker, Robert Morley, Don Borisenko, Jack Hedley, Shay Gorman
(Started Nov. 28)

UNITED ARTISTS

Starts, This Year..... 4
This Date, Last Year..... 5

"TARAS BULBA"

(United Artists Production)
(Shooting in Salta, Argentina)
Prod.—Harold Hecht
Dir.—Lee Thompson
Tosca d'Aquino, Yul Brynner, Brad Dexter, Sam Wanamaker, Perry Lopez, Vladimir Sokoloff, Akim Tamiroff, Guy Rolfe, Ilya Windish, Daniel Ocho, Mickey Finn
(Started Oct. 12)

"THE THIRD DIMENSION"

(Anatole Litvak Prods.)
(Shooting in Paris)
Prod.—Dir.—Anatole Litvak
Sophia Loren, Anthony Perkins, Big Boy Young, Yoland Turner
(Started Dec. 15)

"DR. NO"

(Eon Prods.)
(Shooting in Jamaica, B.W.I.)
Prod.—Albert R. Broccoli, Harry Saltzman
Dir.—Terence Young
Sean Connery, Joseph Wiseman, Jack MacGraw
(Started Jan. 16)

"A CHILD IS WAITING"

(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.—Stanley Kramer
Dir.—John Cassavetes
Burt Lancaster, Judy Garland, Stephen Hill, Gena Rowlands, Paul Stewart, Richard Widmark, Elizabeth Wilson, Barbara Pepper
(Started Jan. 22)

"THE MANCHURIAN CANDIDATE"

(M.C. Prods.)
(Shooting at Goldwyn)
Prod.—George Axelrod, John Frankenheimer
Dir.—John Frankenheimer
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury, Henry Silva, James Gregory
(Started Jan. 22)

"TWO FOR THE SEESAW"

(Mirisch-Robert Wise-Seven Arts Prods.)
(Shooting at Goldwyn)
Prod.—Walter Mirisch
Dir.—Robert Wise
Robert Mitchum, Shirley MacLaine
(Started Jan. 28)

UNIVERSAL

Starts, This Year..... 1
This Date, Last Year..... 2

"FREUD"

(Shooting in Munich)
Prod.—Dir.—John Huston
Montgomery Clift, Susannah York, Larry Parks, Susan Kohner, Eric Portman, Robert Ledoux, David McCallum, David Kossoff, Eileen Herlie, Rosalind Crutchley
(Started Jan. 12)

"TO KILL A MOCKINGBIRD"

(Fakula-Mulligan-Anthony Prods.)
Prod.—Alan Fakula
Dir.—Robert Mulligan
Gregory Peck, John Badham, Phillip Alford, John Magna, Frank Overton, Alice Ghostly, Brock Peters, Estelle Evans
(Started Feb. 12)

WARNER BROS.

Starts, This Year..... 2
This Date, Last Year..... 1

"GAY PURSUE"

(GFA Prods.)
Prod.—Henry G. Saperstein
Dir.—Abe Levitow
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 9)

"ACT OF MERCY"

(Cavalcade-Concorde Prods.)
(Shooting in Madrid, Spain)
Prod.—Thomas Clyde
Dir.—Anthony Asquith
Leslie Caron, David Niven, David Opatoshu
(Started Nov. 27)

"GYPSY"

(Mervyn LeRoy Prods.)
Prod.—Dir.—Mervyn LeRoy
Rosalind Russell, Karl Malden, Natalie Wood, Louis Quinn, Ian Tucker, Jean Willes
(Started Jan. 22)

"DAYS OF WINE AND ROSES"

(Martin Manulsky-Jalem Prods.)
(Shooting in Bay Meadows)
Prod.—Dir.—Martin Manulsky
Dir.—Blake Edwards
Jack Lemmon, Lee Remick, Charles Bickford, Debbie McGowan, Alan Scott, Pat McCormick
(Started Feb. 10)

INDEPENDENT

Starts, This Year..... 2
This Date, Last Year..... 4

"TERM OF TRIAL"

(Remus Prods. for Warner)
(Shooting in Dublin)
Prod.—James Woolf
Dir.—Peter Glenville
Laurence Olivier, Simone Signoret, Terence Stamp, Sarah Miles, Roland Culver
(Started Dec. 11)

"LAWRENCE OF ARABIA"

(Horizon Pictures Ltd. for Col. release)
(Shooting in Spain)
Prod.—David Lean
Dir.—David Lean
Alec Guinness, Anthony Quinn, Jack Hawkins, Anthony Quayle, Claude

ONLY 16 STARTS IN HOLLYWOOD

Hollywood, Feb. 27.
Hollywood production in 1962 is likely to dip to an alltime low unless there is sharp and quick reversal of filming pace that has marked first seven weeks of year by both majors and indie filmmakers.

Count shows only 16 features started so far, whereas 25 went before cameras during same period in 1961. Outlook for first six months of 1962 also is far from encouraging. Only 21 additional starters are currently projected up to July 4, to make an overall six months total of 37. Granted there might be another dozen added to the lineup—and that, some say, would be stretching optimism a bit under the circumstances—total would come to less than 50.

If the last total should not be improved this would represent a decline of more than 50 per cent, measured against first six months of last year when 115 features were started.

Explanations of slow-down run the familiar gamut of complaints, with the key one still apparently being inability to coordinate commitments of stars and directors; at least, the calibre of name talents which producers feel will give them some insurance at the box office.

Effects of this low-gear production pace, if it is permitted to continue many more weeks, will catch up with theatres early next year. That production plans of American Congress of Exhibitors can be implemented sufficiently to build-up supply to any extent by year's end is doubted by some trade observers.

While strenuous efforts are being waged to create an atmosphere of optimism, facts at the moment point to the probability of a severe famine of American pic next year unless production machinery is accelerated quickly.

Contributing to the lag, many believe, is the current preoccupation with such ultra expensive and prolonged productions as "20th Fox's 'Cleopatra' and 'The Longest Day' Metro's 'Mutiny on the Bounty' and 'How The West Was Won,' and Columbia's 'Lawrence of Arabia.' Start of Universal's 'Ugly American,' it is pointed out, has long been delayed because Marlon Brando has been tied to 'Bounty' for more than a year.

The so-called "runaway" problem, currently being studied by management-labor-talent committees, does not appear to have a direct bearing on lagging production. Only five of the pic started since the first of the year are filming outside of Hollywood, including one in Florida and one in Mexico. In any event one thing appears certain: the sluggish filming pace is not due to lack of facilities in Hollywood studios. There is sufficient stage space, according to informed sources, to have accommodated upwards of 30 features since the first of the year.

New Rank for De Luise

Joseph De Luise has been named head of the sales statistics department of United Artists. He succeeds Sidney Kramer, who resigned. De Luise joined UA in 1953 and has held several positions in the company's ad and exploitation departments.

Rains, Donald Wolfst, Peter O'Toole, Omar Sharif, L. S. Jahan, Zia Mohyeddin, Robert E. Rodriguez, Gamil Ratih, John Rudebeck, Norman Rossington, Philip Dubois, Anthony Hart
(Resumed after 60-day shutdown)

"THE SLIME PEOPLE"

(Hutton-Robertson Prods.)
Prod.—Joseph F. Robertson
Dir.—Robert Hutton
Robert Hutton, Les Tremayne, Susan Hart, Robert Burton, Judea Morton, Bill Boyce
(Started Jan. 9)

"THE FORSAKEN GARDEN"

(New World Film Corp.)
(Shooting in Mexico City)
Prod.—Victor Stodol
Dir.—Richard B. Kusler
Merle Oberon, Curt Jurgens, Steve Cochran, John Agar, Steve Brodie
(Started Jan. 13)

Will Road Shows Decrease Hereafter As Result of Exhibitor Beefs?

"SON OF FLUBBER"

Disney Will Sequel MacMurray's 'Absent-Minded Prof'

Hollywood, Feb. 27.
Walt Disney is mapping a sequel to last year's big grosser, "The Absent-Minded Professor," and has inked Fred MacMurray and Nancy Olson to repeat their roles in newly tabbed tentatively, "Son of Flubber."

Bill Walsh and Robert Stevenson also repeat as writer and director, respectively.

Hospital Payoff On Jeff Chandler

Hollywood, Feb. 27.
Two children of late Jeff Chandler will receive \$233,358 in settlement of \$1,000,000 suit filed in their behalf, to be placed in trust for them until they reach the age of 21. Jamie is now 14 and Dana 12.

Chandler died last June 17 after a series of operations complicated by internal hemorrhages. Original suit against hospital, six doctors and 18 John Does, charged that the actor died because of "the combined negligence of the defendants or one or more of them." Case never came to trial.

In part of settlement, hospital bills of \$12,358 and doctor bills of \$8,000 were cancelled, according to Irving H. Green, attorney for children retained by their mother, Mrs. Marjorie Chandler, divorced wife of actor. Chandler left an estate of \$600,000 to his two daughters.

Hospital involved was Culver City Hospital repped by attorney John C. Allen. Settlement of \$233,358 was paid by insurance companies, not hospital or others.

The \$600,000 estate mentioned in story was amount Chandler left in his estate to children, and not including settlement.

Cancellation of charges was included in the \$233,358 settlement.

ACTORS-MANAGERS IN NEW TALKS DEADLINE

Hollywood, Feb. 27.
Screen Actors Guild and Artists Managers Guild have extended Feb. 28 deadline for negotiating new agency contract for another 60 days, second extension since Dec. 31 when old pact expired. SAG spokesman reported latest extension necessary for "mutual convenience of both parties," indicating there's still considerable talking before new agreement is reached.

Ernie Anderson to N.Y.

Ernie Anderson, now winding up his duties as publicist for Anatole Litvak's Paris-based production "Five Days to Midnight," is expected in New York next week to begin a one-year term for Seven Arts.

Anderson expects to work on the "Gigot" (20th-Fox) and "Lolita" (Metro) openings, after which he'll head up unit publicity on director John Huston's next Seven Arts' production, "The Lonely Passion of Judith Hearne."

Later is skedded to be filmed entirely in Ireland with Katherine Hepburn starred.

ALLIED STATES MEETING

Spring board meeting of Allied States Assn. is on for March 21-22 at the Royal Orleans Hotel, New Orleans, with Abe Berenson's Gulf States unit hosting.

Meeting is open to Allied observers as well as board membership.

Those angry voices in exhibition apparently have made their point with the major film companies, and henceforth the roadshows, it is said, are to be "fewer and further between."

This is quoting Cleveland circuit: exec Marshall Fine who, as president of Allied States Assn., held a round of Gotham meetings recently with key distribution officials over the asserted "mis-handling" of upped-scale attractions. The Fine mission harked to last December's National Allied convention in Miami Beach, when some of the loudest squawks were reserved for roadshow policies.

The wrathful exhibs were expressive on the alleged folly of staggered release and rough playing terms, stressing that the special-handled films were stale by the time—as late in some instances as two years hence—they filtered down to the small subsequent which often lost money on them, thanks to stiff rentals. A collateral point made was that in so gearing the playoffs, the companies were squandering large investments of promotional coin, the value of which was long since dissipated by the time the have-not theatres got the product.

It was suggested at the time, by way of example, that Metro had missed another \$10,000,000 to \$15,000,000 in "Ben-Hur" grosses by not accelerating its release. Significantly, the company has never rebutted the charge, albeit Manhattan trade circles are prone to a more conservative estimate of the revenue forfeited by the "Ben-Hur" policy.

Fine, who met with sales chieftains at MGM, United Artists, Allied Artists, Universal, 20th-Fox and Warner's each of whom has, had, or will have two-day pic going, said his understanding resolutely is that hardticket films will be speeded up through the market in the future. The also germane news is the aforesaid assurance of the diminution of the roadshow as a filmmaking philosophy and marketing concept. As Fine suggests, the companies, having made with the hard second-looks—and this is not just due to exhib prodding—intend to be as sure as they humanly can that henceforth the "specials" will indeed be of hardticket calibre.

Fine, who states all his chats were affable, adds that he encountered "much more awareness (of the problem) than I had realized." But, the open knowledge in Manhattan is that the majors for some time have been nursing anxieties over what is termed the glut of roadshows. Also, the imponderables of boxoffice values, witness the telling lessons of "Can-Can," "Alamo," "Diary of Anne Frank" and others as reserved-seat projects.

TERENCE YOUNG'S JOURNEY

British director Terence Young, still shaken by the harrowing end of a New York-bound Avianca flight from Jamaica, is now back in London to shoot exteriors for "Dr. No," European intrigue yarn for United Artists.

Director brushed disaster when fog curtailed his flight at Baltimore last Thursday (22), and he made the leg to N.Y. via bus for a one-day stopover before returning to Blighty. He'd been in Jamaica for "Dr. No" exteriors. Pic is first of seven projected by UA based on the James Bond (British foreign service) character created by novelist Ian Fleming, otherwise distinguished as President Kennedy's favorite escapist author.

Next on Young's state is "The Jackals," suspense yarn rolling in early May in Spain and France as a Paramount-Gallathea coproduction with Ava Gardner and Curt Jurgens starred.

Director is currently repped by "Black Tights," the balletic entry which Magna is handling in the U.S. and which is now on an east-side, N.Y., arty run. Film copped a 1960 Venice fest prize.

Sweet Bird of Youth (CSCOPE-COLOR)

Cleanness translation of Tennessee Williams play; notable for a superlative performance by Geraldine Page. Should fly high at the b.o.

Hollywood, Feb. 20.

Metro release of Pandro S. Berman production. Stars Paul Newman, Geraldine Page, Shirley Knight; features Ed Begley, Rip Torn, Mildred Dunnock, Madeleine Sherwood, Philip Abbott. Directed by Richard Brooks. Screenplay, Brooks, based on the Tennessee Williams play; camera (Metrocolor), Milton Kramers; editor, Henry Berman; assistant director, Hank Moonjean. Reviewed at the studio, Feb. 20, '62. Running time, 128 MINS.

The dark, negative side of life is exposed on the screen again in Pandro S. Berman's production of "Sweet Bird of Youth," a tamer and tidied but arresting version of Tennessee Williams' Broadway play. Resourcefully directed and reconstructed by Richard Brooks, the film retains enough of the play's brute power to insure a healthy moneymaking margin for Metro. Mushmooing public reaction against unsavory themes should be counterbalanced in this instance by the strong marquee array of names, literary and histrionic, and by a rash of topflight performances, most notably one of definite Academy potential by Geraldine Page that will cause talk.

One has to pry deep to find edification or human enlightenment in the raw melodramatic elements. But it's a glossy, engrossing hunk of motion picture entertainment, slickly produced by Berman. In altering the playwright's Dixie climax (castration of the hero) Brooks has slightly weakened the story by damaging character consistency and emotional momentum. But he has accomplished this revision as if winking his creative eye at the "in" audience saying, "yes, we have compromised, but you get the general idea." The "general idea" is that the menace, or grisly potential, can be equally as frightening as the act.

Four members of the original Broadway cast re-create their roles: Paul Newman, Miss Page, Rip Torn and Madeleine Sherwood. Newman brings thrust and vitality to the role, but has some over-mannered moments that distract. Paradoxically, these mannerisms, which tend to diminish his stature and versatility as an actor, serve to make him a star.

But this is Miss Page's picture. She draws the best, wittiest and most acid lines and the most colorful character and what she does with this parlay is a lesson in the art of acting. Her portrayal of the fading actress seeking substitute reality in drink, sex and what have you to offer is a histrionic classic. Shirley Knight is sympathetic daughter of a corrupt political boss, and Ed Begley is outstanding in a perceptive portrayal of the latter. Torn tears off an intense, menacing enactment of Begley's vacuous son, although the seeming degree of menace isn't consistent with the revised ending. Solid support is generated in major roles by Miss Sherwood, Mildred Dunnock and Philip Abbott.

Milton Krasner's dexterous lenswork is an important assist to the production, as is the lived-in suggestion of sets by George W. Davis and Urie McCleary and furnishings by Henry Grace and Hugh Hunt. Henry Berman's editing brings dramatic clarity and momentum, with astute cut-scene flashback techniques of special interest. Music, rather surprisingly, is dated and corny, such as the use of "Ebb Tide" for marine scenes. Harold Gelman supervised.

Tube.

Chalman in Hospital

San Antonio, Feb. 27. Jack S. Chalman, advertising publicity director for Interstate Theatres here, has returned from a special assignment at the Interstate Circuit home office in Dallas.

Chalman entered the hospital here for treatment following his return.

La Fayette (FRENCH) (TECHNICOLOR 70-COLOR)

Paris, Feb. 20.

UFA-Comico release of Films Copernic-Cosmos Film production. With Michel Leroy, Howard St. John, Jack Hawkins, Wolfgang Preiss, Pascale Audret, Orson Welles, Georges Riviere, Vittorio De Sica, Rosanna Schiaffino, Edmond Purodon, Jacques Remy, Liselotte Pulver. Directed by Jean Dreville. Screenplay, Suzanne Ardouin, Jacques Sigurd, Jean Bernard, Luc, Francois Pontbrier, Maurice Jacquin; camera (Technicolor), Claude Renoit; Roger Hubert; editor, Rene Le Maniff; Art 'Ormandie, Paris. Running time, 149 MINS.

La Fayette Michel Leroy
Washington Howard St. John
Cornwallis Jack Hawkins
Baron Wolfgang Preiss
Queen Pascale Audret
Ben Franklin Orson Welles
Bancroft Vittorio De Sica
Monsieur Georges Riviere
Simiane Rosanna Schiaffino
Dean Edmond Purodon
Queen Liselotte Pulver
King Jacques Remy

With big-scale adventure actioners the big international grossers in recent years, France now gets into the act with this tale of the liberty-loving, young French 18th Century nobleman who helped the American colonists beat England. The overall \$2,000,000 budget seems well spent. This emerges as fairly solid spectacle on this rarely touched-on, in films, episode in French and American history.

It is somewhat overlong with some padding in the first part, such as attempts to deter La Fayette from going to America. This can easily be sheared to weld this into an okay payoff item for the U.S., with European prospects also good.

The characters are skin deep as far as motivation goes. The era is limned in a familiar way from the French elegant court intrigues to the American Revolutionary war battles. But its very simplicity helps make this tale of man's need for and fight for liberty a disarming spectacle film.

The recently little treated American Revolution is also rated a big peg. Film picks up the 20-year-old La Fayette in 1776 involved in barroom liberal meetings, drinking and battles with one of the minister's policemen. He gets taken up with the American cause. Then selling some of his lands he leaves his wife, buys a ship and goes off with some friends to join General Washington.

Battle-scenes have okay movement and the eye appeal as well as the Yank reconstructions are all passable. The derring-do is good being buoyed up by the sincere charging, battling and zeal of La Fayette, played with the right stalwart approach by newcomer Michel Leroy.

Howard St. John makes Washington the schoolboy's portrait of uprightness and directness with a leavening of humanity. Jack Hawkins' British General Cornwallis has the right unruffled interpretation. English dialog seems somewhat stilted but blends well with the predominantly French speech.

Orson Welles etches a sprightly figure of Ben Franklin while Vittorio De Sica scores in a brief bit as a wily profiteer. Other noted names play small parts. There is a tendency to bog down in talk and historical quaintness at the beginning, but the pic picks up via its American war sequences.

Film may not have the veneer for arty house use or for some first runs. But this does possess a simplicity, movement and production dress for payoff chances. Director Jean Dreville does acceptable work if he lacks the breeziness and robustness to give a more dynamic tang. Color is dressy, technical credits fine, and general production dress of good order.

Mosk.

Galbreath of Ft. Wayne Undergoes Liquidation

Fort Wayne, Ind., Feb. 27.

Galbreath Pictures Inc. of Fort Wayne, is now undergoing orderly liquidation, per Paul W. Guy, its treasurer. Richard Galbreath, president of the company from its organization in 1950 until he resigned last October, is no longer associated with the firm, but has made an offer to purchase the motion picture production equipment, which was accepted.

Galbreath produced the film, "Night of Evil," which recently had its premiere in Fort Wayne, said he intends to fre lance in film making, doing much of this shopping in other parts of the country, but still making Fort Wayne his permanent home.

Black Tights

Widescreen color film, which Magna is handling in the domestic (U.S.-Canada) market, was tabbed an entertaining entry but primarily for ballet buff when Mosk caught it at the '60 Venice Film Fest (where it won a prize) for VARIETY OF AUG. 31, '60

Film runs two hours and comprises four Roland Petit ballets, varied in mood and storyline, as danced by Cyd Charisse, Zizi Jeanmaire, Maura Shearer and Petit. Film also includes Maurice Chevalier to intro the four segs.

Hilder

Der Fuehrer, a heavyweight, two-dimensional biopic focusing unconvincingly on subject's afflicted love life.

Hollywood, Feb. 19.

Allied Artists release of E. Charles Straus production. Stars Richard Basehart, Cordula Trantow, Maria Emo, Carl Esmond. Directed by Stuart Rosenberg. Screenplay, Sam Neuman; camera, Joseph Biroc; editor, Walter Hannemann; music, Hans J. Salter; music, Carlo Savini; editor, Tatianna Cadini. At Metropolitan, New York. Reviewed at Directors Guild of America, Feb. 19, '62. Running time, 142 MINS.

Adolf Hitler Richard Basehart
Geli Raubal Cordula Trantow
Eva Braun Maria Emo
Paul Joseph Goebbels Carl Esmond
Ernst Roehm Stuart Rosenberg
Gregor Strasser John Banner
Heinrich Himmler Rick Traeger
Herman Goerring John Mitchum
Gen. Heinz Guderian Martin Brandt
Dr. Morrell John Wengert
Field Marshal Edwin Rommel Gregory Gay

This E. Charles Straus production of "Hitler" gives one the odd and uncomfortable sensation of peeping in on history through the keyhole of a bedroom door. Although no doubt designed to offer a novel slant and fresh insight into the personality of the madman, scenarist Sam Neuman's Freudian eye-view fails to credibly link this shadowy, hypothetical facet of the Hitler story with the fabric of his rise and fall. Furthermore, since the film is preoccupied with the wretched and unsavory details of his "love" life, and chooses to skip over everything else, there is never really any true penetration into the Hitler phenomenon. It is an unsatisfactory film, and will need all the exploitation impetus Allied Artists can muster if it is to make a box-office showing.

The "Hitler" of this picture could not possibly have risen to world, or even national, prominence. He is a totally unbelievable figure—almost a buffoon—as sketched and portrayed. That Hitler could rise was a disgrace to mankind, but certainly he had attributes, however evil and demagogic, that enabled him to attain his exalted position. By painting him as a figure without any dynamism, Neuman has created only a kind of Frankenstein monster from whom no lesson is to be learned.

Richard Basehart tries hard in the title role, but he remains unacceptable in the characterization and almost Chaplinesque ("The Great Dictator") in several passages. Cordula Trantow and Maria Emo enact the two women in Hitler's life, his niece Geli and Eva Braun, respectively, both victimized by the impotence and Oedipus complex with which he is here seen afflicted. Prominent stereotypes on display are Martin Kosleck in his inevitable enactment of Goebbels, Ernst Roehm, John Banner as Strasser, Rick Traeger as Himmler, John Mitchum as Goerring, Carl Esmond as General Keitel.

Stuart Heisler's direction is heavyhanded and obvious. Adequate assists are fashioned by cameraman Joseph Biroc, editor Walter Hannemann (who has incorporated the usual newsreel footage that goes with a film on Nazism), are director William Glasgow and composer Hans J. Salter.

But the overall effect is tantamount to spending 107 minutes with a wild bore.

Tube.

Una Vita Difficile (A Difficult Life) (ITALIAN)

Rome, Feb. 20.

Dino DeLaurentis production and release. Stars Alberto Sordi; features Lea Massari, Franco Fabrizi, Lina Volonghi, Claudio Gora, Antonio Centa, Paolo Vanni, Loredana Capelletti, Minor Doro, Daniele Vargas. Directed by Dino Risi. Story and screenplay, Rodolfo Senegoe; camera, Leonida Barboni; music, Carlo Savini; editor, Tatianna Cadini. At Metropolitan, Rome. Running time, 115 MINS.

Alberto Sordi Lea Massari
Elena's mother Lina Volonghi
Simonini Franco Fabrizi
Comm. Bracci Claudio Gora
Centa's friend Antonio Centa

Pic is heading for top figures in this country, aided by Alberto Sordi's b.o. pull and fine word-of-mouth. This is a bit special in its local nuances for wide foreign consumption, but rates attention in certain export areas where its strong human message will come across.

Silvio Magnozzi (Sordi) is a failure in almost anything he tackles, not being aided by an unshakeable pride in his principles which condemn all compromises. His refusal to be a yes-man loses him promising jobs, book sales, etc. while other less-endowed people make the grade by bowing and scraping to the powers that be. Finally, in desperation, he briefly gives in, becomes a success, even winning back his wife.

But he doesn't resist it for long and in one last, violent outburst at the facile life which surrounds him, regains the integrity which momentarily escaped him. Sordi does his usual outstanding job with the role, especially in latter phases, with a topnotch assist from Lea Massari, as his wife, Lina Volonghi, Claudio Gora and Franco Fabrizi also back colorfully.

Director Risi takes too long to establish the initial mood, but once he zeroes in on Roman highlife and all the falsity which can surround it, his camera is brutally frank and his scenes hardhitting. Leonida Barboni's lensing also deserves top mention.

Un Cheval Pour Deux (A Horse For Two) (FRENCH)

Paris, Feb. 20.

SNC release of Horizons Film production. Stars Jean-Marc Thibault, Roger Pierre. Directed by Thibault. Screenplay, Thibault. Pierre; camera, Rene Busselle; editor, M. Baby. At Mercury, Paris. Running time, 99 MINS.

Jean-Marc Thibault and Roger Pierre are two fine vaude and nitery comics of good humor and easy going comedies who have just missed on getting the right blend into their pix. This one finally succeeds for a bright, simple comedy that is usually witty and generally entertaining for good results here and good chances for offshore spots. It has plenty of guileless shenanigans and yockful aspects.

Director Thibault has never forced things and has allowed the comedy to develop easily with engaging results. A simple minded, petty thief (Roger Pierre), who has been in prison during the last war for stealing a bicycle, is freed during the liberation. He goes home to do an old-fashioned suit and move in on, a kindly postoffice worker (Thibault) with a scheme to steal a horse and sell its meat on the black market.

The hiding of the horse in the apartment is done with maximum gag content replete with the physical and biological problems. There is the eventual refusal to kill the animal because they have fallen in love with it. A mad brawl to save the horse from being killed in a slaughterhouse ends this winning comedy.

Thibault's direction and limning of the nice guy role, Pierre's winning petty thief plus good technical aspects and supporting roles make this a solid little comedy that should have good payoff chances everywhere.

Mosk.

'HUSTLER' TO MAR DEL PLATA

Twentieth-Fox's "The Hustler" will be one of the two official American entries at the upcoming Mar Del Plata (Argentina) film fest March 20-31.

It's understood that one of the fest's rules, limiting entries only to those pix which have not had a release in South America prior to the fest, has been waived to allow "Hustler" to compete. While the film will not have been seen in either Brazil or Argentina before the Mar Del Plata affair, it will already have opened a couple of dates in other Latin American countries.

Sound of Life (RUSSIAN-COLOR)

Artistic release of Gorky Film Studio production. Directed by T. L. Kashchuk. Features: Vasil Livanov. Screenplay by L. Mashevich, based on Vladimir Korotkin's novel "Blind Musician." At Cameo Theatre, N.Y., Feb. 10, '62. Running time, 79 MINS.

Vasil Livanov Vasil Livanov
Uncle Maxim Boris Livanov
Evelina L. Kurdyumova
Anna M. Strizhenov
Feodor A. Gribov
Young Peter Sergi Shestopalov

"Sound of Life" or "Sleepy Musician," as originally released in Europe, is one of the lesser Russian film efforts. Pic lasted only week at this handbox cinema, now the outstanding Russian-language house in the U.S. Which gives somewhat of an idea.

This one details the rise of a wealthy, blind pianist from a child prodigy to the point where he gives his own concert. After seemingly enrolled at the Kiev Conservatory, Vasil Livanov, the musician, joins up with two blind beggars. He travels around as sort of a blind troubador or wandering minstrel. This is supposed to gear him for his great concert and reunion with his childhood sweetheart. He tells his friends on returning from his wanderings (which permit the use of typical Russian choral groups and allow him to strum his guitar while warbling that he no longer is blind because "he has felt the pulse of life).

Earlier passages when the pianist as Peter, the child, hint some promise for a worthwhile pic. But once he becomes a grown man and goes on his meanderings, the plot likewise begins to wander. This looks like a fairly good idea, which neither the scripter nor the director could handle intelligently.

A rather excellent performance by Livanov, fairly widely known to Russo pix patrons, as the sightless musician, is seldom helped by either the direction or script. Comely L. Kurdyumova, as his slight heart interest, does what she can with her role. But here again she is unable to overcome the material or the direction.

No cameramen is given credit. It's just as well because the Soviet tinting still leaves plenty to be desired.

I Nuovi Angeli (The New Angels) (ITALIAN)

Rome, Feb. 20.

Titans release of Titano-Arc Film-Calder production. Directed by Alfredo Risi. Screenplay by Mino Greco and Gregorotti; camera, Tonino Delli Colli; editor, Nino Baragli; music, Piero Umiliani. Reviewed in Rome. Running time, 97 MINS.

Another unusual and stimulating film from Italy, "Nuovi Angeli" is Ugo Gregorotti's first feature pic after an apprenticeship in tele. It's a more than promising debut. Brought in at a modest cost, this should do extremely well in home territories, with word-of-mouth a useful assist. Export chances are more for curio slotting, subject matter and problems touched being primarily local in impact.

Gregorotti dissects current Italian manners and morals the length of the boot with an unusually keen and intelligent knife. The observation is more often than not tongue-in-cheek, whether its of antiquated Sicilian courting habits or brazenly aggressive sex talk among north Italian youth. But it becomes understanding and analytical when dealing with the advance of mechanization in local industries and its effect on Italian man.

In a niche of its own, this vehicle is not quite a feature in the usual sense, nor a documentary in the accepted manner. Film is something in between, new and exciting. Actors, all non-pros, contribute vivid cameo.

'Kings' Goes Pop Run As Easter Dates Loom

Metro is about to drop its straight roadshow policy for Samuel Bronston's "King of Kings." Plan for new dates is to show the Biblical epic twice on a continuous basis during the day and once in the evening. This will mean 21 performances during a week, instead of the current 10.

New York run of "Kings" at Loew's State, March 8 and it's plotted to have the picture in metropolitan circuit houses at Easter.

Meanwhile an unusual trade angle has developed in playing the feature. This concerns patronage; in some situations such as Loew's State in Washington, D.C., it's found that the audience has been made up of almost 40% Negro.

CREATIVE WRITERS' BOXOFFICE

Cinerama Reaches Cuyahoga Falls, O.

Cleveland, Feb. 27. Lewis Horwitz and Sanford Leavitt installed Cinerama projector with three-in-one lens and Super-Cinerama screen in their new Cinerama Theatre in nearby Cuyahoga Falls, O., for new policy. "This is Cinerama" starts March 28 with a sked of 10 performances weekly, scaled from 90c to \$1.75 on weekends.

House, part of the Washington Theatre Circuit, was redecorated and recaptured. It was built by the late M. B. Horwitz, father of Lewis Horwitz, at a cost of \$150,000 about 38 years ago and it is now modernized.

Owners of New Falls have booked "Cinerama Holiday," "Seven Wonders of World" and also "How the West Was Won," after the latter's run in Cleveland's Palace Theatre, which starts July 4. Palace's opener will be sponsored by journalistic fraternity Sigma Delta Chi with proceeds going to its scholarship fund.

Booking arrangement calls for 60-day lapse between Cinerama engagements at the Cleveland house and the Cuyahoga Falls stand. Both are also slated to get "Wonderful World of Brothers Grimm" when it is released by Cinerama.

Return to Theatres Of Garbo's 1930 'Christie' After Video Playoff?

MGM's "Anna Christie," which has been shown on tv for past several years, is apparently headed for another round of theatrical engagements. It all depends.

Initial move in this direction was made last week when film company sought a Seal for first pic in which Greta Garbo spoke, originally released in 1930.

Motion Picture Code Administration quickly granted the Seal and "Anna Christie" opened at the Eight St. (art house) in New York for an indef. run.

It's believed success or failure at Gotham arty will determine future exhibitor plans for "Anna Christie."

It should be noted Garbo film was produced and released two months before Code Administration came into being. The film went out early in February, 1930, and the first Code document was ratified March 31, 1930.

HOW NATHAN CUMMINGS MADE MGM A PROFIT

Nathan Cummings this week further clarified his dealings in stock of Metro (he's a board member) which were in violation of the Securities & Exchange Commission regulations.

He said he sold 20,000 shares when the price was in the 70's and left word with his representatives to buy back if the quotation fell to the 50's. This took place; his reps acquired 3,000 shares. SEC computed his profit at \$53,000 but the transaction took place within a six-month period and this is not allowed.

It was an oversight, said Cummings, and he promptly sent a check for said \$53,000 to Metro, as required. It was the film company which profited.

Up-Status for Reinhardt

Burt Reinhardt, news editor of Fox Movietone News, has been named to the new post of managing editor of Fox Movietone and United Press Movietone TV.

With his new duties Reinhardt will have complete charge of the news gathering operation, supervising and directing personnel in companies' five production centers—New York, London, Paris, Munich and Sydney. The theatrical newsreel is distributed by 20th-Fox and the tv newsreel by United Press International.

Producer and Director Opinions On Writer Credits for Sparrows

Hollywood, Feb. 27. Vexed by two decisions handed down by Screen Writers Guild arbitration committee rewriting credits on "The Chapman Report," director George Cukor vigorously protested the final outcome, following which SWG exec director Mike Franklin answered by way of explanation.

"Twice, in my opinion," said Cukor, "the Screen Writers Guild arbitration committee rendered incorrect decisions in the matter of writing credits for 'The Chapman Report.'"

"The first one," director complained, "completely omitted the name of Gene Allen. As director I was in the position to know that Allen did the majority of the writing of what I shot. The decision struck me as being so unfair I felt sure there had been a mistake. I talked to Mrs. Mary Dorfman, credit administrator of SWG, and offered to appear before the committee to help clarify the situation."

"Mrs. Dorfman high-handedly made it clear that whatever I or the producer or the studio (Warner Bros.) had to say regarding this matter would have no bearing on the actions of the committee, and that the matter was closed then."

Cukor added, "Because Mrs. Dorfman had made a technical error, the case was reopened."

"The next decision, while adding the name of Gene Allen, was just as incorrect and unfair as the first. The credits read: 'Adaptation by Grant Stuart (Arthur Sheekman) and Gene Allen; screenplay by Wyatt Cooper and Don Mankiewicz.'"

U-STAR, DIRECTOR AS 'BEST' AT SHOW-RAMA

Kansas City, Feb. 27.

United Theatre Owners organization here has nominated Universal's Rock Hudson as the "Star of the Year," and will present him with a "suitable award" at Show-A-Rama V. to be held March 6-8. Hudson promised personal presence.

Exhibitor organization also is giving a special kudos to Delbert Mann, Universal director, for "Lover Come Back."

Last year's "Star of the Year" award went to Janet Leigh, who accepted at the luncheon climaxing the three-day meeting. An award to a "starlet of the year" also will be made, although the selection has not yet been negotiated. Last year she was Vicki Trickett, who also was present at the meet.

Hopes are that attendance will top last year's record of 700, per Richard Grear, UTO president. The convention will kick off with Spyros Skouras as keynote speaker at the initial luncheon at the Hotel Continental. Extensive trade show is being arranged.

Six Theatre Break-Ins Mark Denver Fortnight

Denver, Feb. 27.

Burglars, unable to open a four-foot-high safe in the Mayan Theatre hauled it off, along with coins taken from eight vending machines. The safe was encased in concrete which was pried loose from its moorings in the second floor office of manager Ralph Batschelet. Besides the cash in the 300 pound safe and the approximately \$100 in coins taken from the vending machines, the thieves did an estimated \$3,000 damage to the Fox International suburban house, according to Batschelet.

It was second time the Mayan has reported a break-in as \$297 was taken in a similar burglary just last Sunday. Incident marked sixth break-in at Denver theatres in the past two weeks.

"Adaptation" has meant to me the preliminary step of arranging material," Cukor explained, "for the screen. The 'screenplay' means the shooting script. Cooper's and Mankiewicz's services were over and finished long before we started shooting the picture. Very little of their material remained in the screenplay. This also applies to Sheekman. We started production with an incomplete script. Allen remained, wrote the final screenplay which was not finished until the day before I completed the picture."

Continuing his sharp criticism, Cukor went on to say, "This script by Allen contained more than a dozen scenes that did not appear in any of the previous scripts or in the novel by Irving Wallace. He did not follow the earlier scripts in construction or characterization."

"He wrote most of the dialogue that I shot."

"These facts were submitted in great detail to SWG. That is why I find the decision so mystifying."

Answering Cukor's charges was SWG exec secretary Mike Franklin:

"The Guild exceedingly regrets determination on 'The Chapman Report.' Cukor, of course, as director of the picture is entitled to his opinion. But it is the writers themselves, not the producer nor the director who make the ultimate decision."

Cukor was advised by Mrs. Dorfman that if he desired to make a statement he might properly do so by letter to the exec board of the screen branch of the guild. But as a director and not a writer partic-

pant it is not permitted or appropriate under the guild's credit system for a non-participant to submit statements to the credit arbiters in their consideration of the written material.

As to Cukor's comment on the adaptation credit, the Guild uses the adaption credit in certain unusual cases where credit is due a writer who shapes the direction of screenplay construction without qualifying for screenplay credit. And the adaptation credit is in no way tied to the time that a writer may have worked on a particular screenplay.

Several hundred times a year the Guild is called upon under its contracts with producers to resolve controversies between writers over credits. The guiding principle of the guild's system of credit determination is that the writing credits should be a true and accurate statement of authorship.

Fortunately the written material provides a definite basis for credit determination and the willingness of experienced writers to read this material carefully and weigh the contributions of the participants insures a fair and impartial decision, arrived at by qualified persons. It has long been an accepted fact embodied in all of the guilds collective bargaining agreements that the administration of writers credits belongs to the writers themselves. It is their responsibility to see to it that credits are administered wisely and well, that work is described as accurately as possible and that the overall result leads ultimately to a recognition of the importance of the writer's contribution to the screen.

While Edgar Allan Poe still doesn't rival such diverse authors as Jules Verne, James Michener and Tennessee Williams as a powerhouse source of screen materials (see separate story), he's coming along quite nicely, and from beyond the grave at that (a touch Poe himself might have liked).

Producer-director Roger Corman, in New York last week on business in connection with his de-segregation drama, "The Intruder," revealed that whereas his first Poe film, "House of Usher," had grossed a tidy \$1,200,000 domestically, the followup Poe pic, "The Pit and The Pendulum," was going to better that figure substantially.

This proves, according to Corman, that "Pit" could hardly be classified as a sequel, and that the market for Poe's type of horror-fantasy is actually expanding.

To meet this "expanding" market, Corman has his third Poe epic being readied for release—"Premature Burial" going out via American International Pictures, as did the first two. This is to be followed by the release late this summer of still a fourth (also AIP), "Tales of Terror," an omnibus of three short Poe tales.

Depending on how these two do at the wickets, Corman and AIP are prepping a fifth Poe pic, a screen version of "Masque of the Red Death" which would be shot in the fall for release in 1963. By that time, Corman thinks that either he or the public, or perhaps both, will have had just about all they can take of Poe-on-screen for the time being.

Young Corman, who has been highly successful at exploitation dramas, both for AIP and his own indie Filmgroup distrib setup, is "cutting down" on his fast production pace—whereas he used to make 10 pictures a year, he's made only three in the last six months, including the aforementioned "Tales," "Burial" and "Intruder." Latter film, he says, marks his end-

(Continued on page 16)

NOVELS & PLAYS AS SCREEN HITS

By VINCENT CANBY

(Hollywood's almost total pre-occupation with "best-seller" works—that is, adaptations from other media, is dramatically emphasized in the new Oscar nominations. Of the four pic's cited for best story and screenplay written directly for the screen, three are foreign language pic's. Thus the popularity of the novelists in U. S. production.)

Playwright Tennessee Williams, who has often stated his healthy respect for (if not actual emotional dependence upon) commercial success, should be happy today: he's on the verge of becoming the most successful professional writer ever to contribute source material to the Hollywood film factories. All he has to do is knock off the long-dead-but-not-forgotten Jules Verne, whose apocalyptic fantasies, while still popular, seem to be no match for the poetic and psychological dramas set in Williams' lost underworld.

A VARIETY check-out on novelists and playwrights as contributors of source material to the motion picture boxoffice reveals some rather startling statistics of Authors League of America members, to wit:

(1) The two most successful contributors were strictly non-pro "one-shots" as far as Hollywood is concerned. A Civil War general, Lew Wallace tops the list via two screen versions of his "Ben-Hur" which have a combined domestic gross of \$44,000,000. He's followed closely by one-book author Margaret Mitchell, whose "Gone With The Wind" now stands at \$41,200,000.

(2) Among the professional writers, the public domain's own Jules Verne holds a tenuous lead, with \$36,700,000 in domestic gross on just four pictures.

(3) The three most successful (in Hollywood terms) living writers are James Michener (with about \$32,300,000 on five films), Tennessee Williams (with \$27,425,000 on six) and Edna Ferber (with \$20,100,000 on six).

(4) One of the most acclaimed American writers of alltime doesn't even figure in the survey—Eugene O'Neill. While a number of O'Neill works have been adapted to the screen—"Strange Interlude," "Mourning Becomes Electra," "Desire Under The Elms," "The Hairy Ape" and "Ah Wilderness" (twice), none of them has been a standout success. Ely Landau's "Long Day's Journey Into Night" has not yet been seen.

While Michener's total h.o. gross beats Williams' by almost \$5,000,000, the Michener total includes the whopping \$16,300,000 domestic take on "South Pacific" for which Rodgers & Hammerstein must get a sizable amount of credit. Williams total represents earnings from his own writings, to wit "Cat on A Hot Tin Roof," "Suddenly Last Summer," "A Streetcar Named Desire," "The Rose Tattoo," "The Fugitive Kind" and "Baby Doll," all of which closely followed the playwright's originals.

By the time Williams' current pic—"Summer and Smoke" and "Roman Spring of Mrs. Stone"—and his upcoming "Sweet Bird of Youth" are played off, it's quite likely that his works will have unseated those of Verne as the screen's greatest single source of money material from a professional writer. (Suggested one industry wag: "Maybe we ought to get Williams to script a remake of 'Around The World In 80 Days' as a modern sex drama.")

Edna Ferber

No slouch, of course, is the wide-ranging (geographically speaking) Miss Ferber. Her \$26,100,000 total is racked up by "Giant" (Texas), the second version of "Cimarron" (Old West), "Saratoga Trunk" (Saratoga Springs), remake of "Show Boat" (Mississippi River) and "Ice Palace" (Alaska). Counting the original versions of "Cimarron"

(Continued on page 16)

Edgar Allan Poe's Boom as Writer, And the Price, Deadhead, Is Right

El Cid's Kids

Madrid, Feb. 27. Samuel Bronston's "El Cid" has apparently started a "Cid" cycle.

Among future productions recently announced here are: "El Cid's Daughter," a coproduction between Canaria Films of Rome and Victor Taurella Film of Barcelona; and FILMAR's "The Knights of El Cid," to be made by Cineproduzioni Associate of Rome and M.D. of Madrid.

Metro's Veto On 'West' & 'Grimm' Cinerama Terms

Hollywood, Feb. 27.

Metro has final say-so on all booking deals set by Cinerama for the two MGM-Cine widescreen pic, "How the West Was Won" and "The Brothers Grimm." Although such deals are arranged by Cine sales chief Bernard Kranze and his staff, none becomes finalized until Robert Mochrie, Metro sales topper, puts his stamp of approval on pacts. Both companies are partners in pic which combined will cost \$18,000,000.

Cinerama already has corralled 30 deals for "West," largest number of exhibition outlets for a tri-screen film at one time in the U.S. Figure tops previous high by 10. Cine execs are hopeful of 60 dates by the time Metro wraps pic for general screenings.

Sam Katzman's second for Columbia Pictures, following "Don't Knock the Twist," will be "The Broken Lariat," to roll March 20.

L.A. Bangup; 'Horsemen' Great 24G, 'Errand' Slick 25G, 'Liaisons' Boff 11G, 'Satan' 10G, 'Pinocchio' 18G

Los Angeles, Feb. 27. Firstruns here are picking up nicely, with Washington's Birthday holiday helping five potent openers and many holdovers. "Four Horsemen of Apocalypse" should hit a boffo \$24,000 in first at Hollywood Paramount. "Errand Boy" shapes slick \$25,000 in four theatres on initialer. "Les Liaisons Dangereuses" is heading for great \$11,000 at Music Hall.

"Satan Never Sleeps" looks busy \$10,000 at Fox Wilshire. "Pinocchio" out on reissue, is shaping stout at \$18,000 in three houses.

Among regular holdovers, "Flower Drum Song" is viewing sweet \$15,000 in 10th round at Warner Bev.

In hardticket orbit, "West Side Story" looms torrid \$28,000 in 11th Chinese week, followed by Judgment at Nuremberg, happy \$20,000 in 11th at Pantages. "El Cid" is rated strong \$17,000 in 10th Carthy frame.

Estimates for This Week

Fox Wilshire (FWC) (1,990; \$1.49-2.50)—"Satan Never Sleeps" (20th). Busy \$10,000. Last week, "Tender Is the Night" (20th) (3d wk), \$7,900.

Hollywood Paramount (State) (1,468; \$1-\$1.80)—"Four Horsemen" (M-G). Boff \$24,000. Last week, "One, Two, Three" (UA) (10th wk—5 days), \$5,800.

Musie Hall (Ros) (720; \$2-\$2.40)—"Les Liaisons Dangereuses" (Astor). Great \$11,000. Last week, "La Dolce Vita" (Astor) (32d wk—days), \$4,200.

Los Angeles, Hollywood, Loyola, Wilshire (Metropolitan-FWC-SW) (2,017; \$56; 1,298; 2,344; 90-\$1.50)—

(Continued on page 10)

B-to Biz Brisk; 'Lover' Sock 18G; 'Story' Great 13G, 'Pinocchio' 10G, 2d

Baltimore, Feb. 27. Current week is one of the best exhibitors have had in this winter. Best showings are by "Lover Come Back," smash in opener at Stanton, "West Side Story," sock in second round at Mayfair and "Pinocchio," fine in second at the New.

"Four Horsemen of Apocalypse" is rated nice in second at the Hipp. "Majority of One" is fine in first at the Charles and "La Belle Americaine" is good in bow at Playhouse.

Estimates for This Week

Avalon (Hyatt) (860; \$1.50)—"Bridge" (AA) (3d wk). Okay \$1,700. Last week, \$2,000.

Aurora (Rappaport) (387; 90-\$1.50)—"Two Women" (Embassy) (reissue). (5th wk). Steady \$1,500. Last week, \$2,000.

Charles (Fruchman) (500; 90-\$1.80)—"Majority of One" (WB). Hot \$8,000. Last week, "Innocents" (20th) (4th wk), \$3,000.

Cinema (Schwaber) (460; 90-\$1.70)—"Summer To Remember" (Indie) (2d wk). Slow \$1,200. Last week, \$1,500.

Five West (Schwaber) (435; 90-\$1.50)—"Rocco and Brothers" (Astor) (3d wk). Okay \$1,300. Last week, ditto.

Hippodrome (Rappaport) (2,200; 90-\$1.50)—"Four Horsemen" (M-G) (2d wk). Good \$6,000. Last week, \$11,000.

Little (Rappaport) (300; 90-\$1.50)—"Murder, She Said" (M-G) (5th wk). Steady \$1,500. Last week, \$2,600.

Mayfair (Fruchman) (700; \$1.75-\$2.50)—"West Side Story" (UA) (2d wk). Smash \$13,000. Last week, same.

New (Fruchman) (1,600; 90-\$1.50)—"Pinocchio" (BV) (reissue) (2d wk). Fine \$10,000. Last week, \$18,000.

Playhouse (Schwaber) (355; 90-\$1.50)—"La Belle Americaine" (Cont.). Good \$2,700. Last week, "Double Bunk" (Show) (5th wk), \$1,000.

Rex (Fruchman) (500; \$1.50)—"Sun Lovers Holiday" (Indie). Good \$3,500. Last week, "Wild for Kicks" (Times) (4th wk), \$1,200.

Stanton (Fruchman) (2,800; 90-\$1.50)—"Lover Come Back" (U) Smash \$18,000. Last week, "One, Two, Three" (UA) (3d wk), \$9,000.

Town (Rappaport) (1,125; \$1.50-\$2.50)—"King of Kings" (M-G) (10th wk). Nice \$4,500. Last week, \$6,000.

Key City Grosses

Estimated Total Gross
This Week \$2,992,609
(Based on 22 cities and 266 theatres, chiefly first runs, including N.Y.)
Last Year \$2,821,000
(Based on 22 cities and 241 theatres).

'Lover' Loud 10G, Omaha; 'Mask' 7G

Omaha, Feb. 27. Thanks to some good new entries, biz is sturdy at the downtown firstruns this week. "Innocents" is just okay at the Omaha, but "Lover Come Back" is big at Orpheum. "Prisoner of Iron Mask" is rated fair at three houses. Third week of reissued "Ivanhoe" looks good at Dundee, but "King of Kings" is only mild in fourth at State and figures to bow out.

Estimates for This Week

Admiral, Chief, Skyview (Blank; 1,239; 1,000; 1,200; 75-\$1)—"Prisoner of Iron Mask" (AI) and "Deadly Duo" (AI). Fair \$7,000 or near.

Last week, "Hustler" (20th) and "Can-Can" (20th) (reissues), \$8,000. Cooper (Cooper) (687; \$1.55-\$2.20)—"Seven Wonders of World" (Cinerama) (14th wk). Jazzy \$4,800.

Last week, \$5,100. Dundee (Cooper) (500; \$1)—"Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues) (3d wk). Good \$2,000. Last week, \$2,500.

Omaha (Tristates) (2,066; \$1-\$1.25)—"Innocents" (20th). Okay \$5,000. Last week, "Swingin' Along" (20th) and "September Storm" (20th), \$4,200.

Orpheum (Tristates) (2,877; \$1.125)—"Lover Come Back" (U). Lusty \$10,000 or near. Last week, "Majority of One" (WB), \$5,000.

State (Cooper) (743; \$1.25-\$1.55)—"King of Kings" (M-G) (4th wk). Mild \$3,000. Last week, \$4,300.

'Lover' Best D.C. Draw, \$20,000; 'Pinocchio' 15G

Washington, Feb. 27. After two months, mainstem here hopes that the brighter box-office inaugurated pre-Xm's week has become a habit. With only slight downturns from peaks of fast business, this session shapes among the better since the wov holiday season trade.

Hottest draw is proving to be "Lover Come Back" which fractured the house record at the three-year-old Town in initial stanza last week and figures to stay very vov this week. Sock newcomers are "La Belle Americaine" at Apex and "Walk on Wild Side" at Trans-Lux. "Pinocchio," which was past expectations at Palace in first frame, looks hot in second lap.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; \$1-\$1.49)—"Big Country" (UA) and "Thunder Roads" (UA) (reissues). Dull \$9,000 or near. Last week, "Majority of One" (WB) (2d wk).

Apex (K-B) (940; \$1.25-\$1.40)—"La Belle Americaine" (Cont.). Boff \$10,000. Last week, "Devil's Eye" (Janus) (3d wk), \$3,000.

Capitol (Loew) (3,420; \$1-\$1.49)—"Four Horsemen" (M-G) (3d wk). Hot \$14,000. Last week, \$17,800.

Dupont (Mann-K-B) (400; \$1-\$1.65)—"One, Two, Three" (UA) (10th wk). Potent \$6,000, same as last two stanzas.

Keith's (RKO) (1,839; \$1-\$1.65)—"Sergeants 3" (UA) (3d wk). Torrid \$15,000 or near. Last week, \$18,000.

MacArthur (K-B) (900; \$1.25-\$1.40)—"Murder, She Said" (M-G). Slick \$10,000. Last week, "No Love for Johnnie" (Embassy) (4th wk), \$3,000.

Ontario (K-B) (1,240; \$1-\$1.49)—"View from Bridge" (Cont) (4th wk). Okay \$4,000. Last week, \$3,200.

Palace (Loew) (2,360; \$1-\$1.49)—

(Continued on page 10)

'El Cid' Tall \$12,000, MPLS.; 'Lover' 18G, 2D

Minneapolis, Feb. 27. One bad snowstorm after another, with 25 inches of the white stuff impeding traffic in some sections of city. It means the box-office still has to fight these unfavorable elements. But an unusually strong lineup of pix will keep grosses high currently.

There are no less than nine h.o. winners. These include "West Side Story" fine in second. "El Cid" looks tall on opener. "Lover Come Back" shapes great in second. "Sergeants 3" is rated big in first. "View From Bridge" and "Pinocchio" also are okay in openers.

Estimates for This Week

Academy (Mann) (1,000; \$1.55-\$2.75)—"El Cid" (AA). Tall \$12,000. House dark last week prepping for this entry.

Avalon (Frank) (800; \$1)—"Garden of Eden" (Indie) and "Upstairs and Downstairs" (Indie). Okay \$2,000. Last week, "Not To Be" (Continued on page 10)

'Planet' Tall 12G, Hub; 'Lover' 20G

Boston, Feb. 27. Showstorms through the week and a repeat on Saturday (24) after a big one on the holiday (22) will out takes currently. Only two new arrivals, "Tell Tale Heart" at Paramount; and "Journey to 7th Planet" at Pilgrim. Both did well in face of the odds. "Judgment at Nuremberg" in second week at Saxon still is boffo.

"Lover Come Back" looks terrific in second round at Memorial. "Pinocchio" is sturdy in second at the Met. "West Side Story" is holding great in 17th at the Gary. "View From Bridge" looms big in third round at Kenmore. "Sergeants 3" shapes smash in third at Orpheum.

Estimates for This Week

Astor (B&Q) (1,170; \$1.80-\$2.70)—"El Cid" (10th wk). Good \$10,000. Last week, \$11,000.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65)—"South Seas Adventure" (Cinerama) (reissue) (8th wk). Oke \$10,000. Last week, same.

Beacon Hill (Sack) (900; \$1-\$1.50)—"One, Two" (UA) (10th wk). Slick \$11,000. Last week, \$12,000.

Capri (Sack) (800; \$1-\$1.50)—"Majority of One" (WB) (4th wk). Neat \$8,000. Last week, \$10,000.

Center (E. M. Loew) (1,200; 90-\$1.25)—"Paradiso" (Indie). Smash \$16,000, breaking house record for 3D indie. Returns house to first-run.

Exeter (Indie) (1,376; 90-\$1.49)—"La Belle Americaine" (Cont) (10th wk). Nice \$7,000. Last week, \$8,000.

Fenway (Indie) (1,300; \$1.50)—"Mark" (Cont) (6th wk). Oke \$2,700. Last week, \$4,000.

Gary (Sack) (1,277; \$1.50-\$3)—"West Side Story" (UA) (17th wk). Boff \$24,000. Last week, \$17,000.

Kenmore (Indie) (700; \$1.50)—"View From Bridge" (Cont) (3d wk). Big \$10,000. Last week, \$12,000.

Metropolitan (NET) (4,357; 90-\$1.25)—"Pinocchio" (BV) (reissue) (2d wk). Good \$15,000 or close. Last week, \$36,000, over hopes.

Memorial (RKO) (3,000; 90-\$1.49)—"Lover Come Back" (U) (2d wk). Sock \$20,000 or near. Last week, \$39,000, above estimate.

Paramount (NET) (2,357; 70-\$1.25)—"Tell Tale Heart" (Indie) and "Dentist in Chair" (Indie). Okay \$10,000. Last week, "Singer Not Song" (WB) and "Unstoppable Man" (PA), \$7,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"Sergeants 3" (UA) (3d wk). Great \$15,000. Last week, \$23,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Journey to 7th Planet" (AI) and "Alakazam Great" (AI). Big \$12,000. Last week, "Three Stooges Meet Hercules" (Col). record \$20,000 and m.p. to Mayflower because of locked-in date.

Saxon (Sack) (1,100; \$1.50-\$3)—"Judgment at Nuremberg" (UA) (2d wk). Boff \$22,000, with extra shows. Last week, same.

State (Trans-Lux) (730; 75-\$1.25)—"Immoral Mr. Teas" (Indie) and "This Is My Body" (Indie) (4th wk). Nice \$6,000. Last week, \$5,500.

(Continued on page 10)

'Judgment' Wow \$17,000, 'Story' 16G Pace Det.; 'Lover' Sockeroo 23G, 2d

Broadway Grosses

Estimated Total Gross
This Week \$732,300
(Based on 29 theatres)
Last Year \$612,200
(Based on 29 theatres)

'Lover' Lofty 14G, Denver; 'Light' 7G

Denver, Feb. 27. City is loaded with holdovers and longruns but the boxoffice is holding up nicely. Lone important newcomer looks to be "Light in Piazza," rated big at the Crest. Best showing is being made by "Lover Come Back," still great in second round at the Centre. "Sergeants 3" is rated potent in third at Paramount. "Pinocchio" shapes lofty in second at the Denver.

Estimates for This Week

Aladdin (Fox) (900; \$1.25-\$1.45)—"Exodus" (UA) (rerun). Dull \$2,800. Last week, "Flower Drum Song" (U) (m.o.) (2d wk), \$3,000.

Capri Art (Art Theatre Guild) (238; \$1.25)—"L'Avventura" (Janus). Okay \$1,500 in 9 days.

Centre (Fox) (1,270; \$1.25-\$1.45)—"Lover Come Back" (U) (2d wk). Great \$14,000. Last week, \$17,000.

Cooper (Cooper) (814; \$1.25-\$2.65)—"Seven Wonders of World" (Cinerama) (19th wk). Fine \$14,000 or close. Last week, \$15,000.

Denham (Indie) (800; \$1.25-\$2.50)—"El Cid" (AA) (3d wk). Big \$12,000. Last week, \$12,500.

Denver (Fox) (2,432; \$1.25)—"Pinocchio" (BV) and "Bear Country" (BV) (reissues) (2d wk). Tall \$14,000. Last week, \$15,000.

Esquire (Fox) (600; \$1.25)—"Mary Had a Little" (Indie). Lively \$3,300.

Crest (Wolfberg) (750; \$1.25)—"Light in Piazza" (M-G). Great \$7,000 or near. Last week, subrubs.

Orpheum (RKO) (2,690; \$1.25-\$1.45)—"Summer and Smoke" (Par) and "One Plus One" (Indie) (2d wk). Bad \$4,000. Last week, \$7,500.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Sergeants 3" (UA) (3d wk). Potent \$16,000. Last week, \$22,000.

Towne (Indie) (600; \$1.25-\$1.45)—"Bachelor Flat" (20th) (3d wk). Okay \$3,000. Last week, \$4,000.

'El Cid' Fast \$15,000, K.C.; 'Sets' Hen 9G, 2d

Kansas City, Feb. 27. Strong newcomers include "El Cid" on a hardticket policy, at the Capri and "Pinocchio" at the U-P.

"Mark" (Cont) (6th wk). Oke \$2,700. Last week, \$4,000.

Gary (Sack) (1,277; \$1.50-\$3)—"West Side Story" (UA) (17th wk). Boff \$24,000. Last week, \$17,000.

Kenmore (Indie) (700; \$1.50)—"View From Bridge" (Cont) (3d wk). Big \$10,000. Last week, \$12,000.

Metropolitan (NET) (4,357; 90-\$1.25)—"Pinocchio" (BV) (reissue) (2d wk). Good \$15,000 or close. Last week, \$36,000, over hopes.

Memorial (RKO) (3,000; 90-\$1.49)—"Lover Come Back" (U) (2d wk). Sock \$20,000 or near. Last week, \$39,000, above estimate.

Paramount (NET) (2,357; 70-\$1.25)—"Tell Tale Heart" (Indie) and "Dentist in Chair" (Indie). Okay \$10,000. Last week, "Singer Not Song" (WB) and "Unstoppable Man" (PA), \$7,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"Sergeants 3" (UA) (3d wk). Great \$15,000. Last week, \$23,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Journey to 7th Planet" (AI) and "Alakazam Great" (AI). Big \$12,000. Last week, "Three Stooges Meet Hercules" (Col). record \$20,000 and m.p. to Mayflower because of locked-in date.

Saxon (Sack) (1,100; \$1.50-\$3)—"Judgment at Nuremberg" (UA) (2d wk). Boff \$22,000, with extra shows. Last week, same.

State (Trans-Lux) (730; 75-\$1.25)—"Immoral Mr. Teas" (Indie) and "This Is My Body" (Indie) (4th wk). Nice \$6,000. Last week, \$5,500.

(Continued on page 10)

Detroit, Feb. 27. Biz is being briskly paced this week by two blockbusters, "Judgment at Nuremberg" at the United Artists and "West Side Story" in second session at Madison. "Majority of One" looms good at Mercury. "Three Stooges Meet Hercules" shapes slow at Fox.

"Lover Come Back" is hot in second round at the Michigan. "Sergeants 3" stays solid in third frame at Palms. "Summer and Smoke" slimmers nicely in third stanza at the Grand Circus.

Estimates for This Week

Fox (Woodmont Corp) (9,641; \$1.25-\$1.49)—"Three Stooges Meet Hercules" (Col) and "Underwater City" (Col). Mild \$10,000. Last week, "Happened in Broad Daylight" (Indie) and "Riff-Raff" (Indie), \$7,800.

Michigan (United Detroit) (4,036; \$1.48-\$1.80)—"Lover Come Back" (U) and "All That Oriental Jazz" (U) (2d wk). Great \$23,000. Last week, \$26,000.

Palms (UD) (2,995; \$1.25-\$1.49)—"Sergeants 3" (UA) and "Secret of Deep Harbor" (UA) (3d wk). Swell \$15,000. Last week, \$17,000.

Madison (UD) (1,408; \$1.50-\$2.65)—"West Side Story" (UA) (2d wk). Holding at sockeroo \$16,000. First was \$16,200.

Madison (UD) (1,400; \$1.25-\$1.49)—"Summer and Smoke" (Par) (3d wk). Oke \$10,000. Last week, \$12,000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Light in Piazza" (M-G) (3d wk). Okay \$6,500. Last week, ditto.

United Artists (UA) (1,667; \$1.25-\$2)—"Judgment at Nuremberg" (UA) Great \$17,000 or near. Last week, "Innocents" (20th) (5th wk), \$3,000.

Musie Hall (Cinerama, Inc.) (1,208; \$1.20-\$3)—"El Cid" (AA) (10th week). Hot \$13,000. Last week, \$13,500.

Mercury (UM) (1,465; \$1-\$1.50)—"Majority of One" (WB). Good \$11,000. Last week, "Tender Is Night" (20th) (d wk), \$9,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2)—"Les Liaisons Dangereuses" (Astor) (7th wk). Good \$4,000. Last week, \$3,500.

'View' Rousing at \$7,000, Frisco; 'Lover' Hep 21G, 'Majority' 9G in 2d

San Francisco, Feb. 27.

First-run biz here currently shapes solid, with "Lover Come Back" especially great in second round at Golden Gate. It is heading for bigger coin than many pix get opening weeks. "Sergeants 3" is dandy in third at Warfield. "West Side Story" still is smash in 11th session at the United Artists.

"View From Bridge" is rated socko in first at arty Presidio. "Majority of One" is just good in second at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"Lover Come Back" (U) and "Desert Patrol" (U) (2d wk). Terrific \$21,000. Last week, \$32,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Flight of Lost Balloon" (20th) and "Day Sky Exploded" (20th). Mild \$8,500. Last week, "Pinocchio" (BV) (reissue) and "Clown and Kid" (BV) (2d wk), \$12,000.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Sergeants 3" (UA) (3d wk). Dandy \$13,000. Last week, \$18,000.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Three Stooges Meet Hercules" (Col) and "Underwater City" (Col) (2d wk). Good \$5,000 in 5 days. Last week, \$25,000.

St. Francis (Par) (1,400; \$1-\$1.75)—"Majority of One" (WB) (2d wk). Good \$9,000. Last week, \$11,000.

United Artists (No. Coast) (1,151; \$1.50-\$3)—"West Side Story" (UA) (11th wk). Sock \$18,500. Last week, \$17,000.

Vesque (S. F. Theatres) (364; \$1.50)—"Animas Trujano" (Indie) (10th wk). Good \$1,800. Last week, same.

Stagedoor (A-R) (440; \$1.50)—"Light in Piazza" (M-G) (4th wk). Big \$7,500. Last week, \$7,000.

Larkin (A-R) (400; \$1.25-\$1.49)—"Les Liaisons Dangereuses" (Astor) (2d wk). Fancy \$6,700. Last week, \$10,000.

Clay (A-R) (400; \$1.25-\$1.49)—

(Continued on page 10)

Chi Sturdy; 'Story' Wham \$33,000, 'Satan' Hot 24G, 'Walk' Great 35G, 'View' Lush 9G; 'Lover' Sock 32G, 2d

Chicago, Feb. 27. Wham \$33,000 hardticket debut of "West Side Story" at the Todd and a host of healthy popscale prems have Windy City firstruns on solid footing this round. "Satan Never Sleeps" is nailing a hot \$24,000 in its Oriental bow.

First round of "Walk On Wild Side" shapes wow \$35,000, but the United Artists pair, "Three Stooges Meet Hercules" and "Flight of Lost Balloon" looks modest at \$14,000 or close.

"A View From Bridge" is pulling a stout \$9,000 in first Esquire frame. Reissue of "Pinocchio" looks boff \$20,000 at the Loop in opener while the same sess of "La Belle Americaine" is heading for a potent \$5,000 at the Cinema.

Second stanza of "Lover Come Back" is great at the Chicago while "Sergeants 3" continues boffo in State-Lake third. "Summer To Remember" is posting a bright third session at World.

"Light In Piazza" shapes neat in fourth Woods round. Sixth-lap of "Cinerama Holiday" is slow on grind at Palace. "The Mark" remains sturdy in Surf ninth frame. "El Cid" looks to nail a sturdy 10th week on hardticket at the Cinesgate.

Estimates for This Week. Carnegie (Teleut) (495; \$1.25-\$1.80)—"Murder, She Said" (M-G) (4th wk). Nifty \$4,000. Last week, \$5,500.

Chicago (B&K) (3,900; 90-\$1.80)—"Lover Come Back" (U) (2d wk). Socko \$32,000. Last week, \$43,000. Cinesgate (Todd) (1,038; \$1.75-\$3.50)—"El Cid" (AA) (10th wk). Perking up to solid \$14,000. Last week, \$12,000.

Cinema (Stern) (500; \$1.50)—"La Belle Americaine" (Cont). Sparkling \$5,000. Last week, "Blue Angel" (Indie) (reissue), \$3,000.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"View From Bridge" (Cont). Excellent \$9,000. Last week, "Weekend With Lulu" (Col) (2d wk), \$4,400.

Loop (Teleut) (606; \$1.25-\$1.80)—"Pinocchio" (BV) (reissue). Boff \$20,000. Last week, "Question 7" (Indie) (8th wk), \$4,600.

Moore (Jovan) (1,000; \$5.00)—"Pirate of Blackhawk" (Indie) and (Continued on page 10)

'Horsemen' Fast \$14,000, St. L.; 'Summer' Hot 12G, 'Lover' Lively 25G, 2d

St. Louis, Feb. 27. Two new, strong entries are helping to keep biz on an even keel here this round. They are "Summer and Smoke," fine at the Ambassador, and "Four Horsemen of Apocalypse" which is heading for a lofty total at State. Outstanding holdover is "Lover Come Back," rated smash in second at the huge Fox. "Light In Piazza" is hep in second at Loew's Mid-City.

Estimates for This Week. Ambassador (Arthur) (2,870; 90-\$1.25)—"Summer and Smoke" (Par). Fine \$12,000. Last week, "Two Women" (Embassy) (2nd wk), \$8,000.

Apollis (Grace) (700; 60-90)—"Bridge" (Indie). Good \$3,000. Last week, "Devil's Eye" (Indie) (4th wk), \$1,500.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"Majority of One" (WB) (2d wk). Big \$11,000 or over. Last week, \$15,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Lover Come Back" (U) (2d wk). Smash \$25,000. Last week, \$35,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Light In Piazza" (M-G) (2d wk). Hep \$8,500. Last week, \$9,500.

State (Loew) (3,600; 60-90)—"Four Horsemen" (M-G). Lofty \$14,000. Last week, "Sail Crooked Ship" (Col) and "Carriage Frames" (Col), \$8,500.

Pageant (Arthur) (1,000; 90-\$1.25)—"Innocents" (20th) (7th wk). Oke \$2,000. Last week, same. St. Louis (Arthur) (3,800; 75-90)—"Pinocchio" (BV) (2d wk). Good \$7,000. Last week, \$10,000.

Shady Oak (Arthur) (780; 90-\$1.25)—"The Mark" (Cont). Good \$3,000. Last week, "Call Me Genius" (Cont) (6th wk), \$1,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'One, Two' Big 24G, Toronto; 'Cid' 8G

Toronto, Feb. 27. Weekend snow dented biz generally but newcomers, such as "One, Two, Three" and "Murder, She Said," got off to fast starts in three-house Rank combo and Loew's Uptown. But the leader is "Judgment At Nuremberg," which showed an upsurge to mighty biz in second. Also getting good returns in second frame is "Rocco and Brothers," at two theatres and "Sergeants 3" in third stanza.

Estimates for This Week. Capitol, Imperial (FP) (1,026; 3,206; \$1-\$1.50)—"Rocco Bros." (Astor) (2d wk). Lusty \$13,000. Last week, \$17,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; \$1-\$1.50)—"One, Two, Three" (UA). Big \$24,000. Last week, "Tender Is Night" (20th) (2d wk), Carlton only, \$9,000.

Eglinton (FP) (919; \$1.50-\$2.50)—"Holiday in Spain" (Indie) (10th wk). Steady \$7,000. Last week, ditto.

Hollywood (FP) (1,086; \$1-\$1.50)—"Breakfast at Tiffany's" (Par) (11th wk). Okay \$5,000. Last week, \$6,000.

Myland (Rank) (1,357; \$1-\$1.50)—"Flame in Streets" (20th) (2d wk). Fancy \$5,500. Last week, \$7,500.

Loew's (Loew) (1,641; \$1-\$1.50)—"Sergeants 3" (UA) (3d wk). Fine \$10,000. Last week, \$13,000.

Tirol (FP) (935; \$1.50-\$2.50)—"El Cid" (AA) (3d wk). Big \$8,000. Last week, \$10,000.

Towne (Taylor) (693; 90-\$1.25)—"View From Bridge" (Cont) (2d wk). Okay \$3,500. Last week, \$4,500.

University (FP) (1,382; \$1.25-\$2)—"Judgment At Nuremberg" (UA) (2d wk). Upsurge to wham \$20,000. Last week, \$15,000.

Uptown (Loew) (2,543; \$1-\$1.75)—"Murder, She Said" (M-G). Hefty \$17,000. Last week, "Flower Drum Song" (U) (9th wk), \$6,500.

Bliz Bops Buff. But 'Lover' Great 15G, 2d

Buffalo, Feb. 27. Blizzard weather is hitting Buffalo biz currently, with a surplus of holdovers also cutting into trade. Both "View From Bridge" at Paramount and "Light In Piazza" at Teck were hard hit by the weather on their first weeks. "Lover Come Back" is rated great in second session at Lafayette while "Sergeants 3" is okay in third at the Buffalo.

Estimates for This Week. Buffalo (Loew) (3,500; 90-\$1.49)—"Sergeants 3" (UA) (3d wk). Okay \$10,000. Last week, \$14,000.

Center (AB-PT) (2,500; 75-\$1.25)—"Majority of One" (WB) (2d wk). Fair \$7,000. Last week, \$8,000.

Century (UATC) (2,700; 70-\$1.25)—"Pinocchio" (BV) (reissue) (3d wk). Good \$12,000 in 10 days. Last week, \$16,000.

Lafayette (Basil) (3,000; 70-\$1.25)—"Lover Come Back" (U) (2d wk). Great \$15,000. Last week, \$17,000.

Paramount (AB-PT) (3,000; 75-\$1.25)—"View From Bridge" (Cont). Fair \$8,000. Last week, "Summer and Smoke" (Par), \$7,600.

Teck (Loew) (1,200; 90-\$1.25)—"Light In Piazza" (M-G). Modest \$5,000. Last week, "King of Kings" (M-G) (9th wk-8 days), \$3,800.

Cinema (Martina) (450; 70-\$1.25)—"Truth" (Indie) (2d wk). Weak \$2,000. Last week, \$3,500.

'Sgt.' Sturdy \$9,000, Port.; 'Lover' 8G, 2d

Portland, Ore., Feb. 27. Biz continues to perk for a second session at nearly all big houses after mainstem was on skids for some weeks. "Lover Come Back" sails into a torrid second frame at Broadway. "Sergeants 3" looms a hefty new newcomer at Paramount. "Tender Is Night" shapes mild at Orpheum.

Estimates for This Week. Broadway (Parker) (1,890; \$1-\$1.50)—"Lover Come Back" (U) (2d wk). Lusty \$9,000 or near. Last week, \$10,200.

Fine Arts (Foster) (426; \$1-\$1.50)—"Cold Wind In August" (Indie) and "St. Trinian's" (Indie) (5th wk). Modest \$1,500. Last week, \$2,800.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Majority of One" (WB) (3d wk). Nice \$5,000 or close. Last week, \$6,100.

Guild (Rosner) (400; \$1-\$1.50)—"Light In Piazza" (M-G) (2d wk). Okay \$2,500. Last week, ditto.

Hollywood (Evergreen) (1,180; \$1.49-\$2)—"This Is Cinerama" (Cinerama) (14th wk). Big \$6,000. Last week, \$7,100.

Ivington (Smith) (600; \$1.25)—"Summer and Smoke" (Par) and "Two Women" (Indie). So-so \$3,500. Last week, second run.

Musle Box (Hamrick) (640; \$1.50-\$3)—"King of Kings" (M-G) (10th wk). Steady \$4,000. Last week, \$3,900.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Tender Is Night" (20th) and "Womanhunt" (20th). Mild \$5,000. Last week, "Innocents" (20th) and "Snipers Ridge" (20th) (2d wk), \$5,300.

Paramount (Port-Par) (3,000; \$1-\$1.50)—"Sergeants 3" (UA) and "Hell Drivers" (UA). Hefty \$9,000 or near. Last week, "Too Late Blues" (Par) and "Lost Battalion" (G) (5 days), \$2,300.

21st Ave. (Foster) (650; \$1-\$1.50)—"One, Two, Three" (UA) (m.o.) and "Make Mine Mink" (Indie). Snappy \$3,000. Last week, "Fanny" (WB) (m.o.) and "Gigi" (M-G) (reissue) (2d wk), \$2,400.

'Judgment' Big \$15,000, Cleve.; 'Lover' 14G, 2d

Cleveland, Feb. 27. Traffic-stopping snowstorm last Friday and Saturday loughed film biz and placed damper on overall showing on week. "Pinocchio" survived this storm and is heading for a great week at the Allen. "West Side Story" is pushing ahead of initial week to land a big take in second at the Ohio. "Judgment At Nuremberg" looks lofty in first full week at Palace. "Lover Come Back" hit by storm like other holdovers, still is heading for a boffo figure in second Hipp round. "Sergeants 3" is okay in third at State.

Estimates for This Week. Allen (Stanley-Warner) (2,886; \$1-\$1.50)—"Pinocchio" (BV) (reissue). Great \$20,000. Last week, "Majority of One" (WB) (2d wk), \$7,500.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Les Liaisons Dangereuses" (Astor) (4th wk). Average \$3,000. Last week, \$4,000.

Continental Art (Art Theatre Guild) (900; \$1-\$1.25)—"Call Me Genius" (Cont). Mild \$1,500. Last week, "Modigliani" (Cont), \$1,800.

Heights Art (Art Theatre Guild) (925; \$1-\$1.50)—"La Belle Americaine" (Cont). Extra good \$3,200. Last week, "Five-Day Lover" (Kings) (2d wk), \$1,800 in 6 days.

Hippodrome (Eastern Hipp) (3,700; \$1-\$1.50)—"Lover Come Back" (U) (2d wk). Rousing \$14,000. Last week, \$20,000.

Ohio (Loew) (2,700; \$2.50-\$2.75)—"West Side Story" (UA) (2d wk). Big \$20,000 after \$19,000 in first week.

Palace (F&A) (2,739; \$1.50-\$2)—"Judgment At Nuremberg" (UA). Looks big \$15,000 in first full week. First five days was \$5,500.

State (Loew) (3,700; \$1-\$1.50)—"Sergeants 3" (UA) (3d wk). Okay \$11,000. Last week, \$15,000.

Sullivan (Loew) (2,700; \$1.50)—"Light In Piazza" (M-G) (2d wk). Fair \$5,000. Last week, \$7,000.

Westwood Art (Art Theatre Guild) (855; \$1.25-\$1.50)—"Virgin Spring" (Indie) (reissue). Routine \$2,400. Last week, "Promoter" (Indie) and "Genevieve" (Indie) (reissues), \$1,900.

Holiday Boosts B'way; 'Walk' Wham \$78,000, 'Satan' 49½G, 'Tights' Big 18G, 'Lover'-Stage Great 168G, 3d

Soaring business of Washington's Birthday last Thursday, plus an usually strong weekend, is boosting the Broadway boxoffice all along the line. The launching of four new films during the past seven days also is proving a big help, despite a rained-out Monday (26) and other rain and snow-burdened days.

Pacing the new product is "Walk On Wild Side," which landed a wham \$78,000 in opening session, daydating the Criterion and arty Murray Hill. "Black Tights" soared to a great \$18,000, one of top figures at the arty Plaza.

"Satan Never Sleeps" hit a solid \$49,500 on initial round, daydating the Paramount and arty 72d Street Playhouse. "The Night" hit a wow, \$21,000 in first week at the Little Carnegie.

"Lover Come Back" with stage-show is soaring to a mighty \$168,000 in current (3d) session at the Music Hall, insuring a fourth week. Friday's biz hit a new high for the Hall on non-holiday for that day. All day rain Monday (26) proved quite damaging.

"View From Bridge" is heading for a big \$20,000 in fifth round at the DeMille. It landed a smash \$15,000 in fifth week at the arty Sutton. "Sergeants 3," which held with great \$60,000 in second frame at the Capitol, looks like sock \$32,000 in first four days of current (3d) week.

"Light In Piazza" climbed to a lofty \$31,000 in third week daydating the Victoria and arty Trans-Lux 85th St. "The Victim" held with loud \$14,500 in third round at the Forum.

"One, Two, Three" pushed ahead of previous week, with a big \$35,000 likely for 10th session, daydating the Astor and the arty Fine Arts.

The hardticketers were given healthy boosts by the holiday, with its upped scales and extra matinees. Pacing this group is "Judgment At Nuremberg," which landed a capacity \$41,000 at the Palace in 10th week for 12 shows. "West Side Story" is heading for a wham \$50,000 in 19th stanza at the Rivoli, for 13 performances.

Estimates for This Week. Astor (City Inv.) (1,094; 75-\$2)—"One, Two, Three" (UA) (10th wk). This session winding today (Wed.) is heading for smash \$23,000, with Washington's Birthday biz helping. Last week, \$19,000. State (Loew) (4,920; \$1-\$1.50)—"Sergeants 3" (UA) (3d wk). First four days of current week ended yesterday (Tues.) was great \$32,000 or near. Second full week, sock \$80,000. Holds, natch!

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Walk On Wild Side" (Col) (2d wk). Initial round ended yesterday (Tues.) hit wow \$62,000 or close. Pic had long lines Saturday (24) night and also was smash on Feb. 22. Washington's Birthday holiday. Daydating with Murray Hill.

DeMille (Reade) (1,463; 90-\$2.75)—"View From Bridge" (Cont) (5th wk). This session winding tomorrow (Thurs.) is heading for big \$20,000 after \$23,000 in fourth week. Stays. Also at Sutton, where fifth week ended Feb. 25.

Embassy (Guild) (500; \$1.50-\$2.50)—"La Dolce Vita" (Astor) (12th wk). The 11th week completed yesterday (Tues.) was boffo \$15,000 or near after \$13,000 for 10th stanza.

Palace (RKO) (1,642; \$1.50-\$3.50)—"Judgment At Nuremberg" (UA) (11th wk). The 10th week ended last night (Tues.) was capacity \$41,000 with two extra matinees, and boost from holiday. The ninth was sellout \$37,000.

Forum (Moss) (813; 90-\$1.80)—"Victim" (Indie) (4th wk). Third frame ended Sunday (25) held at socko \$14,500 after \$15,000 in second.

Paramount (AB-PT) (3,865; \$1-\$2)—"Satan Never Sleeps" (20th) (2d wk). Initial session completed last night (Tues.) was good \$40,000 or close. Daydating with 72d Street Playhouse.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Lover Come Back" (U) with stageshow (3d wk). This stanza ending today (Wed.) is heading for great \$168,000 and may even top opening week, with boost from holiday

(22). Second week, \$163,500, way over hopes. Stays a fourth week, and likely longer.

Rivoli (UAT) (1,545; \$1.50-\$3.50)—"West Side Story" (UA) (19th wk). This round winding today (Wed.) is heading for wow \$50,000 or near after \$44,000 for 18th week. Continues indef. Current session is being helped by two extra Feb. 22 matinees, making a total of 13 performances on week.

State (Loew) (1,900; \$1.50-\$3.50)—"King of Kings" (M-G) (20th wk). Present week finishing today (Wed.) looks like big \$29,000 or close after \$23,000 for 19th week. "4 Horsemen of Apocalypse" (M-G) is set to open March 9.

Victoria (City Inv.) (1,003; 50-\$2)—"Light In Piazza" (M-G) (4th wk). Third stanza finished yesterday (Tues.) was hep \$20,000 or close after \$18,500 in second week. Daydating with Trans-Lux 85th Street.

Warner (SW) (1,813; \$1.50-\$3.50)—"El Cid" (AA) (11th wk). Session ending today (Wed.) is heading for big \$28,000 with extra performances after \$23,000 in 10th week. Stays.

First-Run Arties. Baronet (Reade) (430; \$1.25-\$2)—"Murder, She Said" (M-G) (8th wk). Seventh round ended Friday (23) was big \$10,800 after \$11,000 in sixth week.

Fine Arts (Davis) (368; 90-\$1.80)—"One, Two" (UA) (10th wk). Present frame ending today (Wed.) looks to hit big \$12,000 or over after \$11,000 in ninth week.

Beekman (Rugoff Th.) (590; \$1.20-\$1.75)—"La Dolce Vita" (Astor) (12th wk). The 10th week ended yesterday (Tues.) was great \$9,000 or near. Last week, \$7,000.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$1.80)—"The Mark" (Cont) (m.o.) (11th wk). The 10th stanza ended yesterday (Tues.) (Continued on page 10)

'Judgment' Mighty 21G, Philly; 'Majority' 16G, 'Satan' 12G; 'Lover' 22G

Philadelphia, Feb. 27. Theatre wickets were swinging last Saturday, so all is well at firstrun currently. "Judgment At Nuremberg" is rated powerful in first week at the Boyd while "Satan Never Sleeps" shapes smart at the Viking. "Majority of One" looks hotly but more was expected in first at Randolph.

"Lover Come Back" still is boffo in second round at Arcadia while "Sergeants 3" is rated bright in third at the Fox. "Pinocchio" shapes lusty in second at Stanton.

Estimates for This Week. Arcadia (S&S) (623; 95-\$1.80)—"Lover Come Back" (U) (2d wk). Boff \$22,000. Last week, \$24,500.

Boyd (SW) (1,536; \$2-\$2.75)—"Judgment At Nuremberg" (UA). Powerful \$21,000. Last week, "King of Kings" (M-G) (17th wk), \$8,800.

Fox (Milgram) (2,200; 95-\$1.80)—"Sergeants 3" (UA) (3d wk). Bright \$18,000. Last week, \$22,000.

Goldman (Goldman) (1,000; \$2-\$2.75)—"El Cid" (AA) (10th wk). Fine \$14,000. Last week, ditto.

Midtown (Goldman) (1,200; \$2-\$2.75)—"West Side Story" (UA) (16th wk). Nice \$12,500. Last week, \$13,000.

Randolph (Goldman) (2,200; 95-\$1.80)—"Majority of One" (WB). Hotly \$16,000. Last week, "Second Time Around" (20th), \$8,500.

Stanley (SW) (2,500; 95-\$1.80)—"Tender Is Night" (20th) (2d wk). So-so \$10,000. Last week, \$18,000.

Stanton (SW) (1,483; 95-\$1.80)—"Pinocchio" (BV) (2d wk) (reissue). Lively \$15,000. Last week, \$20,000.

Stodie (Goldberg) (383; 95-\$1.80)—"Erotica" (Indie) and "Lost Women" (Indie). Hot \$8,000 or over. Last week, "Amorous Sex" (Indie) (2d wk), \$6,300.

Trans-Lux (T-L) (500; 95-\$1.80)—"View From Bridge" (Cont) (4th wk). Okay \$5,000. Last week, \$4,000.

Viking (Sley) (1,000; 95-\$1.80)—"Satan Never Sleeps" (20th). Smart \$12,000. Last week, "Madison Avenue" (20th) (3d wk), \$4,500.

World (R&B-Pathe) (499; 95-\$1.80)—"Murder, She Said" (M-G). Fast \$6,000. Last week, "Summer To Remember" (King), \$2,500.

'Majority' Nice \$9,000, Cincy; 'Lover' Smash 16G, 2d; 'Pinocchio' Big 11½G

Cincinnati, Feb. 27. A hefty session looms for first-run here this week. "Lover Come Back" shapes very big in second stanza at Albee. Brisk newcomers have "Pinocchio" shaping for a socko at Keith's and "A Majority Of One" looking nice at the Palace. "Summer and Smoke" shapes okay at Grand.

"Judgment at Nuremberg" remains solid in second week at the Capitol. "El Cid" shows no sign of pain in 10th round at suburban Valley. Twin Drive-In rates for a pre-spring rouser with "Three Stooges Meet Hercules" and "Underwater City."

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"Lover Come Back" (U) (2d wk). Great \$16,000 following \$23,000 preem for Cincy tops in many months. First week was way over estimate.

Capitol (SW-Cinerama) (1,400; \$1.50-\$2)—"Judgment at Nuremberg" (UA) (2d wk). This round ending today (Tues.) looks pleasing \$9,000 after \$9,500 bow. Bid for second-week gain was solvaged by electrical storm Friday (23).

Esquire Art (Cin-T-Co) (500; \$1.25)—"Summer to Remember" (Indie). Good \$1,500. Last week, "Five-Day Lover" (Indie) (2d wk), \$1,000.

Grand (RKO) (1,300; \$1-\$1.25)—"Summer and Smoke" (Par). Okay \$7,000 or near. Last week, "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissue) (2d wk-6 days), \$5,000.

Guild (Vance) (300; \$1.25)—"No Love For Johnnie" (Indie). Mild \$1,300. Last week, "Devil's Eye" (Indie) (6th wk), \$1,000.

Keith's (Cin-T-Co) (1,500; 90-\$1.25)—"Pinocchio" (BV) (reissue). Boff \$11,500. Last week, "Flower Drum Song" (U) (4th wk), \$6,000.

Palace (RKO) (2,600; \$1-\$1.25)—"Majority of One" (WB). Nice \$9,000 or close. Last week, "Colossus of Rhodes" (M-G), \$7,500.

Twin Drive-In (Cin-T-Co) (800 cars; 90c)—West side only. "Three Stooges Meet Hercules" (Col) and "Underwater City" (Col). Good \$5,000. Last week, "Mask" (WB) and "Curse of Frankenstein" (WB) (subruns), \$2,500.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50)—"El Cid" (AA) (10th wk). Nice \$6,500. Last week, \$6,000.

WASHINGTON

(Continued from page 8)

"Pinocchio" (BV) (reissue) (2d wk). Sock \$15,500 after \$21,600 opener. Playhouse (T-L) (359; \$1.49-\$1.80)—"Liaisons" (Astor) (9th wk). Fair \$3,000. Last week, \$3,100.

Plaza (T-L) (278; \$1-\$1.80)—"Temptation" (Indie) (3d wk). Good \$4,500. Last week, \$5,100.

Town (King) (800; \$1.25-\$1.80)—"Lover Come Back" (U) (2d wk). Wow \$20,000 after house record \$23,500 in initial stanza, and way over estimate.

Trans-Lux (T-L) (600; \$1.49-\$1.80)—"Walk on Wild Side" (Col). Sock \$14,000. Last week, "Innocents" (20th) (6th wk), \$3,500 in six days.

Uptown (SW) (1,300; \$1.49-\$2)—"West Side Story" (UA) (15th wk). Great, \$12,000. Last week, \$10,500. Warner (SW) (1,440; \$1.25-\$1.60)—"Judgment at Nuremberg" (UA) (2d wk). Sock \$18,000. First, \$18,500.

SAN FRANCISCO

(Continued from page 8)

"5-Day Lover" (Indie) (6th wk). Oke \$2,300. Last week, \$2,400.

Presidio (Art Theatre Guild) (774; \$1.25)—"View From Bridge" (Cont). Great \$7,000. Last week, "Devil's Eye" (Janus) (6th wk) and "Ladykillers" (Indie) (reissue) (2d wk), \$2,000.

Alexandria (United California) (1,610; \$1.49-\$3)—"El Cid" (AA) (10th wk). Nice \$11,000. Last week, \$11,500.

Metro (United California) (1,000; \$1.50-\$1.80)—"Two Women" (Janus) (6th wk). Up to \$3,200. Last week, \$3,000.

Esquire (No Coast) (646; \$1.25-\$1.50)—"One, Two, Three" (UA) (9th wk) and "Breakfast at Tiffany's" (Par) (5th wk). Smash \$4,700. Last week, \$5,200.

Wis. Variety Club Ups Aid for Epilepsy Work

Milwaukee, Feb. 27.

The Variety Club of Wisconsin is increasing the club's annual commitment to Variety Club's Epilepsy Center at Mt. Sinai Hospital from \$25,000 to \$40,000. In a Variety Week, ended Feb. 17, observance for press, television and radio, the need for increased facilities was stressed.

According to Chief Barker Bernie Strachota, general manager of WHIT, the most urgent action of Variety Club's work will center on processing and handling the backlog of epileptics waiting for help. Strachota said Variety aims to develop a complete epilepsy research center to work on the causes and cures of epilepsy.

'SGTS.' SOCKO \$11,000 L'VILLE; 'LOVER' 10G, 2

Louisville, Feb. 27.

"Lover Come Back" in second round at the Kentucky is still the hype to mainstem biz, the long lines bringing an excitement which is a trade booster to the entire street. "Sergeants 3" (UA), next door, at the Ohio, is a sock new entry. "King of Kings" in final six days at the Brown, looks okay. "George Raft Story" in first at United Artists is sad.

Estimates for This Week

Brown (Fourth Avenue) (900; \$1.25-\$2.50)—"King of Kings" (M-G) (5th wk). Oke \$6,000 after fourth week's \$6,500.

Kentucky (Switow) (900; 75-\$1.25)—"Lover Come Back" (U) (2d wk). Wow \$10,000 after first week's \$12,000.

Mary Anderson (People's) (1,100; 75-\$1.25)—"Majority of One" (WB) (2d wk). Mild \$3,500 after opening stanza's \$5,000.

Ohio (Settos) (900; 75-\$1.25)—"Sergeants 3" (UA). Big \$11,000 or near. Last week, "One, Two" (UA) (3d wk), \$6,500.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50)—"South Seas Adventure" (Cinerama) (6th wk). Okay \$7,500 after fifth week's \$8,500.

United Artists (Fourth Avenue) (3,000; 75-\$1.25)—"George Raft Story" (AA). Sad \$4,500. Last week, "Tender Is Night" (20th), \$7,000.

Exhibs Elect Rembrandt

Cleveland, Feb. 27.

Joseph Rembrandt has been elected new prez of Cleveland Motion Picture Exhibitors Assn. Sam Schultz was made viceprez; Leonard Mishkind, treasurer.

Reelected to board of directors, with only two exceptions, were Jack Essick, Perc E. Essick, Ray Essick, Marshall Fine, head of Allied States Service; Myer S. Fine, Henry Greenberger, James D. Kalafat, Bert Lefkovich, Leonard Mishkind, Howard Reif, Joseph Rembrandt, Sam Schultz and Ted Vermes.

Cleveland Variety Club's permanent charity project, Ohio Boystons Inc., also elected its new officers last week. Maribeu ("Mickey") Kraus was made board chairman; Charles V. Rumpik, prez; Will Kraus, Andrew Prohala and John Williams, vice-pres; Jack Silverthone, treasurer; Irwin Shenker, secretary.

KANSAS CITY

(Continued from page 8)

\$1,800. Last week, "Invasion Quarter" (M-G) and "Day at Races" (M-G) (reissue), \$1,600.

Roxey (Durwood) (850; 75-\$1.50)—"Majority of One" (WB) (3d wk). Good \$5,500. Last week, \$5,700.

Uptown-Granada (FMW-NT) (2,045; 1,217; \$1-\$1.25)—"Pinocchio" (BV) (reissue). Lusty \$20,000 or near, with great play from kids and Washington's Birthday holiday. Continues. Last week, "Tender Is Night" (20th) (2d wk) Uptown only, \$5,000. Granada, "Two Women" (Indie) and "September Storm" (Indie), \$3,000.

'LOVER' BOFF \$14,000, PROV.; 'SGTS.' FAT 12G

Providence, Feb. 27.

Heavy snow and generally extended poor weather probably hurt main stem biz but most pix are doing well. Albee's second week of "Lover Come Back" still heads the list with a sock total. State's "Sergeants 3" also is lousy. Majestic's "Pinocchio" looks solid. Both are in second weeks. "Whistle Down Wind" at Strand is nice.

Estimates for This Week

Albee (RKO) (2,200; 75-\$1.25)—"Lover Come Back" (U) and "Desert Patrol" (U) (2d wk). Looks sock \$14,000 or near after \$18,000 opener.

Elmwood (Snyder) (724; 75-\$1.25)—"Oklahoma" (Todd) (reissue). Good \$4,000. Last week, "King and I" (20th) (reissue) (3d wk), \$3,000.

Majestic (SW) (2,200; 75-90)—"Pinocchio" (BV) and "Bear Country" (BV) (reissues) (2d wk). Heading for solid \$10,000 after salting away \$16,000 in first.

State (Loew) (3,200; 75-\$1.25)—"Sergeants 3" (UA) (2d wk). Loud \$12,000. First was \$17,000.

Strand (National Realty) (2,200; 65-90)—"Whistle Down Wind" (Indie). Nice \$7,000. Last week, "Three Stooges Meet Hercules" (Col) and "Underwater City" (Par), \$7,200.

LOS ANGELES

(Continued from page 8)

"Errand Boy" (Par) and "Hey, Let's Twist" (Par). Slick \$25,000 or near. Last week, Los Angeles with Hawaii, "Sail Crooked Ship" (Col). "Three Stooges Meet Hercules" (Col) (M.O.), \$9,900. Hollywood with Hillstreet, "Roman Spring" (WB) (1st general release), "Double Bunk" (Indie), \$12,100. Loyola with Iris, "Never On Sunday" (UA), "Room at Top" (UA) (reissues) (1st wk, Loyola; 4th wk, Iris), \$9,900. Wilshire with Orpheum, Pix, Baldwin, "Sergeants 3" (UA), "Secret Deep Harbor" (UA) (2d wk), \$28,600.

Warren's El Rey, Iris (Metropolitan-FWC) (1,757; 81-1; 925; 90-\$1.50)—"Pinocchio" (BV) and "Adventures Huckleberry Finn" (reissues). Stout \$18,000. Last week, Warren's, "Journey to Seventh Planet" (AI), "Pirate of Black Hawk" (Indie), \$6,100. El Rey, "Innocents" (20th) (10th wk-5 days), \$2,000.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-\$1.50)—"Bad Day at Black Rock" (M-G) and "Love Me, Leave Me" (M-G) (reissues). Slow, \$5,800. Last week, State, "Splendor in Grass" (WB), "Nude in White Car" (Indie) (reissue) (3d wk), \$4,100.

Baldwin (State) (1,800; 90-\$1.50)—"Never On Sunday" (UA) and "Room at Top" (UA) (reissues) (m.o.). Slow \$4,500.

Fine Arts (FWC) (631; \$1.49-\$2.40)—"View From Bridge" (Cont) (2d wk). Fair \$4,200. Last week, \$4,400.

Beverly (Plaza) (1,150; 90-\$2)—"Light in Piazza" (M-G) (3d wk). Fine \$9,000. Last week, \$11,000.

Four Star (UATC) (868; 90-\$1.50)—"Green Mare" (Indie) (3d wk). Dull \$3,000. Last week, \$4,400.

Vogue (FWC) (810; 90-\$1.50)—"Moon Pilot" (BV) (3d wk). Good \$7,000. Last week, \$8,500.

Crest (State) (750; 90-\$1.50)—"Children's Hour" (UA) (3d wk). Sock \$5,000. Last week, \$3,500.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; 90-\$1.50)—"Sergeants 3" (UA) and "Secret Deep Harbor" (UA) (3d wk-8 days). Okay \$8,800.

Village (FWC) (1,550; \$1.49-\$2.40)—"Majority of One" (WB) (9th wk). Nice \$8,000. Last week, \$8,300.

Warner Hollywood (SW) (2,170; \$1.25-\$2.40)—"Flower Drum Song" (U) (10th wk). Big \$15,000. Last week, \$15,500.

Warner Beverly (SW) (1,316; 90-\$2)—"Lover Come Back" (U) (10th wk). Snappy \$14,000. Last week, \$13,000.

Carthay (FWC) (1,138; \$1.80-\$3.50)—"El Cid" (AA) (10th wk). Strong \$17,000. Last week, \$12,400.

Pantages (RKO) (1,512; \$1.65-\$3.50)—"Judgment at Nuremberg" (UA) (11th wk). Happy \$29,000. Last week, \$21,200.

Chinese (FWC) (1,408; \$1.25-\$3.50)—"West Side Story" (UA) (11th wk). Torrid \$28,000. Last week, \$24,600.

Egyptian (UATC) (1,392; \$1.25-\$3.50)—"King of Kings" (M-G) (20th wk). Slow \$8,000. Last week, \$8,800.

CHICAGO

(Continued from page 9)

"Devil's Partner" (Indie). Okay \$4,000. Last week, "Anatomy of Love" (Indie) and "Truth" (Indie) (reissues), \$4,600.

Oriental (Indie) (3,400; 90-\$1.80)—"Satan Never Sleeps" (20th). Hefty \$24,000. Last week, "Tender Is Night" (20th) (3d wk), \$13,000.

Palace (Indie) (1,570; 90-\$1.80)—"Cinerama Holiday" (Cinerama) (6th wk). Fair \$9,000. Last week, \$10,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Walk on Wild Side" (Col). Smash \$35,000. Last week, "Sail Crooked Ship" (Col) and "Underwater City" (Col) (2d wk), \$12,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Sergeants 3" (UA) (3d wk). Socko \$27,000. Last week, \$40,000.

Sart (H&E Balaban) (685; \$1.50-\$1.80)—"Mark" (Cont) (9th wk). Good \$3,400. Last week, \$4,000.

Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA). Boff \$33,000. Last week, "King of Kings" (M-G) (18th wk), \$5,000 in five days.

Town (Teitel) (640; \$1.25-\$1.80)—"Ulamaro" (Indie) (3d wk). Solid \$3,500. Last week, same.

United Artists (B&K) (1,700; 90-\$1.80)—"Three Stooges Meet Hercules" (Col) and "Flight of Lord Balloon" (Col). Modest \$14,000. Last week, "Majority of One" (WB) (3d wk), \$9,800.

Georgia-Based Martin Chain Into Cinerama Franchises All Over

Martin Theatres, Georgia-based circuit, has contracted to construct six new Cinerama theatres meeting the Crama specifications which include the entire front building wall as the screen. Land is bought, blueprints drawn and each new situation is to be completed for the early summer and release of "How the West Was Won."

Locations are in Honolulu, St. Louis, San Antonio, Phoenix, Seattle and New Orleans, and each will mean an expenditure of about \$1,000,000. Additionally, the Martin chain is to re-do the Martin Theatre, Atlanta, as a Crama outlet at a cost of \$500,000.

Crama, headed by Nicolas Reisin, hopes to have 60 domestic sites for the showing of its pictures by next July. Deal with the Martin outfit, negotiated by Bernard Kranz, Crama v.p., and E. D. Martin and Roy Martin Jr., brings to 27 the number already set.

MINNEAPOLIS

(Continued from page 8)

Century (Cinerama, Inc.) (1,100; \$1.75-\$2.65)—"Search for Paradise" (Cinerama) (reissue) 7th wk. Brisk \$9,000. Last week, \$7,000.

Gopher (Berger) (1,000; \$1-\$1.25)—"The Innocents" (20th) (4th wk). Worthwhile \$3,000. Last week, \$4,500.

Lyrie (Par) (1,000; \$1-\$1.25)—"View From Bridge" (Cont). Prish on all hands for this. Oke \$5,500. Last week, "Sail Crooked Ship" (Col) (5th wk), \$5,000 in five days.

Mann (Mann) (1,000; \$1.55-\$2.80)—"West Side Story" (UA) (2d wk). Considering brutal weather, this is doing big at \$14,000. Last week, \$14,000.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Pinocchio" (BV) (reissue). Youngsters going for this. Dandy \$12,000 or near. Last week, "Knights Round Table" (M-G) and "Ivanhoe" (M-G) (reissues), \$2,500 in five days.

Park (Field) (1,000; \$1.50)—"One, Two, Three" (UA) (10th wk). A record nabe run here. Swell \$3,000. Last week, \$3,500.

State (Par) (2,200; \$1.25-\$1.50)—"Lover Come Back" (U) (2d wk). Great \$18,000 or over. Last week, \$21,000.

Suburban World (Mann) (800; \$1.25)—"Invasion Quarter" (M-G) (2d wk). Neat \$3,500. Last week, \$4,000.

Uptown (Field) (1,000; \$1.25-\$1.50)—"Sergeants 3" (UA). Daily matinees for this, same as downtown and contrary to usual nabe policy. Sock \$17,000. Last week, "Murder, She Said" (M-G) (3d wk), \$2,900 in five days at \$1.25.

World (Mann) (400; \$1.25-\$1.50)—"Majority of One" (WB) (3d wk). Good \$3,500. Last week, \$4,000.

'Sgts.' Loud 16G, Pitt; 'Lover' 24G

Pittsburgh, Feb. 27.

A generous lineup of top product is keeping first-run trade in a fast stride currently. Only newcomer, "Journey to Seventh Planet" at Stanley is only fair but holdovers all rate from good to socko. "West Side Story" is glittering in third at Nixon. "Judgment at Nuremberg" continues hefty at Warner in second.

"Lover Come Back" looks wow in second at Gateway and "Sergeants 3" continues hot in second at Penn. "Mark" in an amazing sixth week, is sock at Squirrel Hill.

Estimates for This Week

Gateway (Associated) (1,800; \$1-\$1.50)—"Lover Come Back" (U) (2d wk). Wow \$24,000. Last week, \$23,500.

Nixon (Rubin) (1,760; \$1.50-\$2.75)—"West Side Story" (UA) (3d wk). Hoty \$17,000 or near. Last week, \$22,000.

Penn (UATC) (3,300; \$1-\$1.50)—"Sergeants 3" (UA) (2d wk). Loud \$16,000. Last week, \$22,000.

Shadyide (MOTC) (750; \$1.25)—"L'Avventura" (Janus) (2d wk). Fairish \$1,200. Last week, \$1,500.

Squirrel Hill (SW) (834; \$1.25)—"Mark" (Cont) (6th wk). Smash \$2,500. Last week, \$3,000, way over estimate.

Stanley (SW) (3,700; \$1-\$1.50)—"Journey to Seventh Planet" (AI). Fair \$10,000. Last week, "Majority of One" (WB) (2d wk-9 days), \$10,500.

Warner (SW) (1,516; \$1.50-\$2)—"Judgment at Nuremberg" (UA) (2d wk). Terrific \$14,000. Last week, \$12,500.

BROADWAY

(Continued from page 9)

pushed to socko \$3,000 or close after \$4,500 for ninth.

Normandie (T-L) (592; \$1.25-\$1.80)—"Les Liaisons Dangereuses" (Astor) (3d wk). First holdover round ended Monday (26) was wow \$17,000 same as on opener.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"The Night" (Lope) (2d wk). Initial session concluded Sunday (25) was sockeroo \$21,000, one of bigger opening weeks at this house.

Guild (Guild) (450; \$1-\$1.75)—"Tomorrow Is My Turn" (Show) (3d wk). This round winding today (Wed.) looks to hold with big \$11,000 after same in second week.

Stays Murray Hill (Rugoff Th.) (565; 95-\$1.80)—"Walk on Wild Side" (Col) (2d wk). Initial week ended yesterday (Tues.) hit socko \$16,000 or close.

Paris (Pathe Cinema) (568; 90-\$1.80)—"La Belle Americaine" (Cont) (11th wk). The 10th round finished Saturday (24) pushed to sock \$10,000 after \$8,000 in ninth week.

Plaza (Lopert) (525; \$1.50-\$2)—"Black Tights" (Magna) (2d wk). First stanza ended Monday (26) hit great \$18,000, very close to top opening round of "Never On Sunday" (Lope), and playing to equal number of patrons per show. Length of pic apparently is holding back total.

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)—"Breakfast at Tiffany's" (Par) (subrun) (2d wk). Initial stanza ended yesterday (Tues.) was big \$7,800, unusually strong for subsequent run.

Sutton (Rugoff Th.) (561; 95-\$1.80)—"View From Bridge" (Cont) (6th wk). Fifth week completed Sunday (25) was smash \$15,000 after \$15,200 in fourth. Also at DeMille.

72d St. Playhouse (Baker) (440; \$1.50-\$2)—"Satan Never Sleeps" (20th) (2d wk). Initial round ended yesterday (Tues.) was solid \$9,500 or near. Daydating with Paramount.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Outsider" (U) (4th wk). Third week ended yesterday (Tues.) was okay \$5,200 after \$5,500 for second.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Light in Piazza" (M-G) (4th wk). Third stanza ended yesterday (Tues.) was smash \$11,000 same as second week.

World (Perfecto) (390; 90-\$1.50)—"Wild For Kicks" (Times) (19th wk). Current session finishing tomorrow (Thurs.). is likely to hit wow \$8,500 after \$9,000 for 18th week, taking in Feb. 22. Stays again.

IN ITALY: DIRECTOR IS ALL

Cop's Second Think, When Challenged

Hence 'Liaisons Dangereuses' Reopens in Upper Montclair After Astor Protest to Fabian

Astor Pictures' French import, "Les Liaisons Dangereuses," which was yanked from the Bellevue Theatre, Upper Montclair, N. J., 10 days ago following a "request" from Public Safety Commissioner A. J. Fortunato, reopens at the same house today (Wed.). Between its opening on Jan. 31 and its forced closing Sunday (18), film reportedly had been seen by approximately 7,500 patrons on its "adults only" policy.

When he requested the picture's closing 10 days ago, Fortunato said he was acting with the authorization of the Town Council and under a long-dormant city ordinance which permits the commissioner to ban pictures deemed to be obscene. No actual legal action was taken, however, with the theatre's simply bowing to the "request."

Astor subsequently wrote Fabian, operator of the Bellevue, that the exhibition contract had been violated, and demanded an explanation. Fabian, in turn, asked Fortunato to issue a letter showing legal cause why the picture should not be permitted exhibition in Upper Montclair. When no legal cause was forthcoming, Fabian rebooked the picture into the house.

The police commissioner's original request came following the denunciation of the film at all masses the previous Sunday (11) by the Rev. Thomas Madden at St. Casimir's Roman Catholic Church. Parishioners were asked to write letters to the theatre asking that the pic be withdrawn.

"Liaisons" is C-rated (condemned) by the Legion of Decency.

Back From Italy, Levine Reading Boccaccio Trio

On the basis of whom weekend figures compiled by the "Boccaccio 70" preem in 12 Italian cities, Embassy Pictures' president Joseph E. Levine is confident the Carlo Ponti production can prove to be one of the all-time top U.S. grossers. This, of course, means the film is being primed for maximum commercial payoff in the States, several previous imports having made the breakthrough on the circuits.

Levine, at a news conference yesterday (Thurs.), fresh from a round of Continental biz meetings and a Rome stopover to garner "Boccaccio," indicated the three-seg picture, which Embassy will release, will bow in Manhattan by mid-June, theatre as yet unspecified. This pushes back the kickoff previously pencilled for April.

Exec also expressed uncertainty whether to roadshow pic or not, albeit the earlier-announced policy of playing it with two intermissions, a precedent, stands as of now.

Getting back to that bullish news from Italy over the weekend, official government figures showed "Boccaccio's" preem day outgrossing the previous champ, "La Dolce Vita," in Rome, Naples and Milan. In nine other towns, the takes were reported comparable with the "Dolce" launching.

"Boccaccio" rang up a \$2,500,000 negative cost, with Embassy having invested \$1,200,000. For that it got global rights outside of France, Italy, Belgium and Switzerland. Levine has already set a \$350,000 deal with Europa Films for German-Austrian payoff.

James Garner set for Mirisch Co.'s "The Last Escape," directed by John Sturges.

Boston Fest Formula Protects Pix From Invidious Comparison

Boston, Feb. 27. The Second Annual Boston International Film Festival has been set for April 28-May 6, at a theatre to be set, per George S. Papadopoulos, director. Last year's festival was staged at Loeb Theatre, Harvard University, Cambridge.

"We are asking the entire motion picture industry to cooperate with us in this endeavor," Papadopoulos said. "We feel that we are doing something new and different which will stimulate motion picture attendance."

American producers' entries will not be in competition as in other festivals. Their films will be screened privately. All opinions of the selecting committees will remain confidential and only films receiving citations from the selecting committees will be shown.

A new category has been added to the upcoming festival, marking a first for film festivals: "Films for Television." These will be films, other than series, falling into two divisions: "Entertaining" and "Informative."

Last year, 32 films from seven different countries were screened. This year, a much larger number will be screened, Papadopoulos, who leaves shortly for a trip around the world to arrange for films from many different countries, declared.

Explaining the "Boston Festival Formula," he said: "The festival is not a contest. Films do not compete with each other, since this practice has shown its basic weakness and unfairness in other film festivals. There is no attempt to decide which is 'the best.' Instead, films are awarded citations for specific excellence in recognition of outstanding film achievement. Every film shown in the festival will have received at least two of these citations."

The selecting committees for this year's festival are:

Features: Marjory Adams, film critic, Boston Globe; Peggy Doyle, film critic, Boston Record American; Elinor Hughes, film critic, Boston Herald; Guy Livingston, VARIETY correspondent; Melvin Maddocks, film critic, Christian Science Monitor; Alta Maloney, film critic, Boston Traveler.

Shorts: Robert G. Gardner, director film studies center, Peabody Museum, Harvard; Edward Palmer, New England Tel. & Tel.; Nora Taylor, film critic, Christian Science Monitor; Kevin Smith, executive film producer.

ALDRICH VICTORY OVER TITANUS

By ROBERT F. HAWKINS

Rome, Feb. 27. In a decision which is expected to have vast repercussions in the field of authors' rights and producer-director relationships, Rome Civil Court has reconfirmed full paternity of the Titanus Film production, "The Last Days of Sodom and Gomorrah," to its director, Robert Aldrich. Court likewise ordered a complete "description" of the two existing copies of the film in their current condition, an action also asked by Aldrich in his recent suit vs. Titanus.

The judge rejected a Titanus counterclaim that company, not Aldrich, was entitled to paternity of pic, thus allowing it to change negative as it liked, since director's pact with Titanus had been stipulated under laws of State of New York which grants rights to producer, not director. Court ruled that pic was made in Italy, hence Italian law (which gives full authorship of pic to director, scripter, and composer), applied. Therefore Aldrich had every right to oppose any move designed to "deform, mutilate, or otherwise modify" his negative.

Decision also noted that producer had no right to dispose of his product, except with the author's consent.

A well known film critic has been designated to proceed with the "description" of color and black and white prints of "Sodom," which Titanus has been ordered to place at the court's disposal, at the same time forbidding the producer to "mutilate" the film in any way in meantime.

Court also noted that as a premise, the correspondence (in its hands) between director and producer, and the fact that the contract had been suddenly terminated while Aldrich was still cutting, indicated that Titanus intended to "modify" the picture, thus potentially damaging "moral rights" held by Aldrich as co-author under Italian law 48 on authors' rights.

Unless dispute is settled out of court, next step in hassle could be seizure of film. Aldrich was repped (Continued on page 20)

EXHIB BODIES JOIN IN FETE TO SKOURAS

Theatre Owners of America and Allied States Assn. are co-sponsoring a testimonial to Spyros Skouras to mark his 20th annl as 20th-Fox president. It's planned for April 13 in the grand ballroom of the Waldorf-Astoria, N. Y.

Fete also marks first time the two major exhib bodies have hooked arms.

Bertha Wins Jury Trial Vs. National Despite 1955 'Limitation' Ruling

Firstruns Multiply As Available Features Dwindle; A Dilemma

Minneapolis, Feb. 27. Undoubtedly like those elsewhere, many circuit owners here, and particularly those whose theatres are in the smaller towns, have been expressing worry and concern over Hollywood interests' film production curtailment. They're afraid it will handicap and cripple their operations which already are increasingly suffering from various causes.

They fear there'll not be a sufficient number of boxoffice pictures to keep their smalltown houses going satisfactorily, they say.

For that matter, even some of the Minneapolis firstrun exhibs are perturbed currently and declare that the buying-bookings problem, resulting from numerous firstrun outlets along with lack of product quantity, is critical. An additional local outlet will be the loop Century when the Minnesota Amusement Co. (United Paramount circuit) takes it back from Cinerama.

Even now, in St. Paul as well as here, it's pointed out that pictures frequently are receiving longer runs than their boxoffice warrants. This latter because there's nothing satisfactory available to replace them.

Also, with three and sometimes more neighborhood houses now in the market for firstruns, along with the three competing loop exhibs operating a total of eight theatres, the competitive bidding for the fewer top pictures has reached a "throatcutting" stage and resulting in film costs soaring to ruinous heights, it's being pointed out.

However, Charles Winchell, head of the Minnesota Amusement Co. (United Paramount circuit), is one theatre chain operator here who is not disturbed about the amount of product in prospect this year and sees no booking trouble ahead. This is despite the fact that most of his circuit's houses are in small towns throughout the local territory.

It so happens that Winchell is in receipt of an advance copy of the list of pictures that already are assured for 1962, prepared by Edward Hyman, vice president of United Paramount.

The list, which Hyman soon will distribute generally, reassures Winchell, he says, that there'll be no hardship, or even difficulty, as far as a sufficiency of product is concerned, in operating his theatres—the ones in the smaller towns—where the most changes a week are necessary.

Bertha Building Corp., N.Y., won a key round last week in its efforts, begun in 1951, to pin a \$3,500,000 antitrust rap on National Theatres. On appeal to U.S. District Court, Brooklyn, Bertha's suit was granted a jury trial, thus upsetting a 1955 bench decision upholding National's statute of limitations plea.

Case harks to pre-Consent Decree film booking practices which Bertha claims compelled it to unload the willow Tower Theatre (now the Newsreel) in downtown Los Angeles. Situation, unable to book prime product, went to Fox West Coast, a National subsid, in the mid-30s.

In the first trial, sans jury, National won the limitations defense. Circuit claimed also at the time that it was not operative on the Coast during the period in question.

Films Top Show In Puerto Rico; Horse Parks Up

San Juan, Feb. 20. More people in Puerto Rico go to moving pictures than to any other kind of amusements, according to the Commonwealth Treasury Dept. Statistics also reveal that while the number of filmgoers increased considerably in the past year, baseball attendance continued dropping, while—note—horse players increased.

Bureau of General Excise Taxes reported \$3,709,067 film admissions in fiscal 1961, an increase of 662,105 over the attendance in fiscal 1959 and 134,864 more than were recorded in fiscal 1960.

The \$700,000 admissions figure indicates that every man, woman, and child went to the flickers four times during the annual period. The percentage is described as higher than that on the U.S. mainland.

Horsing around attendance in fiscal 1961 moved up to 565,030 from 552,452 the previous year, an increase of 12,548. In 1959 a total of 553,433 found their way to the track.

Baseball continued losing attendance with 518,553 watching the game in fiscal 1961—a drop of 25,175 over the past two years. In 1960 the attendance figure was 520,831 and in 1959, 543,728 went to the island's ball parks.

There are an estimated 150 film theatres in Puerto Rico, all privately owned and operated, and five baseball parks, operated by the Dept. of Park and Recreation.

Other sports data: Basketball, 122,023, down 16,872 from fiscal 1960.

Boxing, 31,350, down 6,931 from fiscal 1960.

Attendance figures for tennis, wrestling, circuses and festivals were bunched and given as 149,712 in fiscal 1961, an increase of 32,180 over 1960 when the figure was 77,532. In 1959 the combined attendance for these categories was 53,823.

Glen Alden's Big Black Ink in '61—\$3,037,000 Net

Glen Alden, parent company of RKO Theatres, earned \$3,037,000 on sales and revenues of \$91,029,000 in 1961, as against a net loss of \$1,047,000 on adjusted sales and revenue of \$90,476,000 in 1960. It was announced by the company's president, Albert A. List.

Glen Alden also announced that it had cash, bank certificates on deposit, and net current assets in excess of \$25,000,000 and other investments, primarily in mortgage notes receivable of approximately \$23,000,000. Longterm debt of the company was reduced by \$2,600,000 in 1961.

Sid Markley Is Not Talking; Who'll Be Ace's Talent Exec?

By JACK PITMAN

Sidney M. Markley, who takes over as president of Ace Films on March 12, spent much of last week putting his AB-PT affairs in order and fielding "trial balloons" like a politician who's known to know something but won't tell.

The rumors, originating in both New York and Hollywood, dealt with the figure Markley is supposed to have on tap as the man who will be directly concerned with production for the exhib-sponsored company. Name most prominently mentioned last week was Milt Pickman, whose forte in various studio affiliations has been talent negotiation. Pickman, on the Coast, denied he had been approached, and Markley limited himself to the comment that he (Markley) was "not ready to do any talking."

This extended also to more generalized questions on Ace production thinking as to type of features sought.

Sources close to Ace seconded the surmise that capital, not production, is uppermost at the moment in Ace considerations. It is thought the company wants another \$7,000,000 to \$10,000,000 (it now has something like \$3,000,000 in hand) before the first property gets the camera greenlight, although this does not necessarily mean production plans won't be announced intermally. But first things first appears to be the watchword, and this means a nationwide stock pitch to exhibs tops the agenda once the company's prospectus is accepted by the Securities & Exchange Commission.

It is a fair assumption, however, that once product plans fall, Markley's influence in the execution of projects will be strong. He is not, after all, a rookie at guiding a property from blueprint to negative, having functioned as exec producer in the early 50s for three pic financed by AB-PT. Each was modestly budgeted, and at least one made money via Allied Artists release. Although nothing official has been said about it, this background suggests that Ace will concentrate on the program film. This, at least, is the orientation anticipated by the trade.

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Amusement Stock Quotations

Week Ended Tues. (27)

N. Y. Stock Exchange

1961-62	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
2734	17 1/2	ABC Vending	62	20	18 1/2	19 1/2	- 1/4
6176	41 1/4	Am Br-Far Th	132	46 1/4	44 1/4	44 1/4	- 1/4
2734	17 1/2	Amper	269	18 1/2	17 1/2	17 1/2	- 1/4
4214	31 1/2	CBS	265	42 1/4	41 1/4	42	- 1/4
3526	21 1/2	Col Pix	40	28	27	27 1/2	- 1/4
4732	32	Decca	156	45 1/2	42 1/2	43 1/4	- 1/4
4612	26 1/2	Disney	38	39 1/2	37 1/2	37 1/4	- 1/4
11934	97 1/2	Eastman Kkt.	214	108 1/4	106	107 1/2	- 1/4
776	4 1/2	EMI	220	5 1/2	5 1/4	5 1/2	- 1/4
1732	12 1/2	Glen Alden	133	14	13 1/2	13 1/2	- 1/4
4732	15 1/2	Lewis Thea	195	45 1/2	42 1/2	43 1/4	- 1/4
6334	36 1/2	MCA Inc.	19	74 1/2	67 1/2	68	- 1/4
7034	41 1/2	Metro GM	1132	58 1/2	47 1/2	49 1/2	- 1/4
4134	25 1/2	NAFI Corp.	58	29 1/2	29 1/4	29 1/2	+ 1/4
976	5 1/2	Nat. Thea	108	7 1/2	7 1/4	7 1/2	- 1/4
2634	16 1/2	Outlet	1406	25 1/2	22 1/2	23 1/2	+ 1/4
5534	50 1/4	Paramount	50	56	55	55	- 1/4
23812	174 1/2	Polaroid	168	187	179	185 1/2	- 1/4
6534	49 1/2	REA	448	58 1/4	56 1/2	57 1/2	- 1/4
1834	10 1/2	Republic	29	11 1/2	11 1/4	11 1/4	- 1/4
4234	26 1/4	Statue War	9	33 1/2	32 1/2	33	- 1/4
3434	27 1/4	Stoker	9	32	31	32	+ 1/4
5534	29 1/2	29th Ave	112	35 1/2	33 1/2	34 1/2	- 1/4
4034	29 1/2	United Artists	68	35	34 1/4	34 1/2	- 1/4
9434	52 1/2	Warner Bros.	18	62	75 1/4	76 1/2	- 1/4
8234	60 1/2	Zenith	229	68	64 1/4	65 1/2	- 1/4

American Stock Exchange

8 1/4	4 1/4	Allied Artists	59	6	5 1/2	6	+ 1/4
15 1/4	6 1/2	Balmain GAC	13	7	6 1/4	7	+ 1/4
24 1/4	9 1/4	Cap. Cl. Bde.	62	19 1/4	19	19 1/4	- 1/4
22 1/2	4 1/2	Cineama Inc.	261	18 1/2	17 1/4	18	- 1/4
16 1/2	7 1/2	Cleasid Prods.	32	11 1/2	10 1/4	10 1/4	- 1/4
9 1/4	4 1/2	Filmways	8	7	6 1/2	7	- 1/4
18	12 1/4	Movielab	2	12 1/2	12 1/2	12 1/2	- 1/4
25 1/4	8 1/4	MPO VIE	8	12 1/2	12 1/2	12 1/2	- 1/4
5 1/4	1 1/4	Nat'l Telefilm	39	2 1/4	2	2	- 1/4
10 1/4	3 1/4	Reeves Bds	12	4 1/4	4 1/2	4 1/2	- 1/4
10 1/4	6	Reeves Bds	132	6 1/2	6 1/4	6 1/4	- 1/4
27	20	Serv'n Items	26	22 1/4	22	22	- 1/4
42 1/2	11 1/4	Technicolor	766	19 1/4	17 1/2	17 1/2	- 1/4
31	9 1/4	Techniprom	58	16 1/4	14 1/2	16 1/2	+ 1/4
6 1/4	2 1/2	Tele Indus.	9	2 1/4	2 1/2	2 1/4	- 1/4
25 1/4	14 1/2	Trans-Lux	31	17 1/2	16 1/2	16 1/2	- 1/4

* Week Ending Mon. (26).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

America Corp.	Bid	Ask
Four Star Television	20	22
Gen Aniline & FA	250	278
General Drive-In	13 1/4	4 1/4
Magna Pictures	2 1/2	3
Metromedia Inc.	14 1/2	15 1/2
Official Films	2 1/2	2 1/2
Sterling Television	2 1/2	3
U. A. Theatres	9 1/4	10 1/4
Universal Pictures	6 1/4	6 1/4
Universal Pfd.	84	91
Wometex Enterprises	22 1/4	24 1/2
Weather Corp.	6 1/4	7 1/4

(Source: National Assn. of Securities Dealers Inc.)

National Boxoffice Survey

Holiday Helps Trade; 'Lover' Champ Again, 'Story' 2d, 'Judgment' 3d; 'Sgts.' 'Pinocchio' Next

Familiar booming biz of Washington's Birthday (22) is being reflected in strong box office showings in most key cities covered by VARIETY this stanza. While many spots reported heavy snows, cold weather or both, it failed to slow down blockbuster films to any great extent.

"Lover Come Back" (U) still is heading the procession with more than \$440,000 garnered in some 19 keys. Some idea of how much biz this means is seen in the fact that it is about \$200,000 ahead of its nearest rival at wickets, "West Side Story" (UA). "Story" is easily second-place winner.

"Judgment at Nuremberg" also from United Artists, is finishing third. "Sergeants 3" (UA) is coping fourth money. "Pinocchio" (BV), out on reissue, shapes a strong fifth.

"El Cid" (AA) is taking sixth place. "View From Bridge" (Cont) is capturing seventh position.

"One, Two, Three" (UA), long high on the list, is winding up eighth. "Majority of One" (WB) is landing in ninth spot. "Light in Piazza" (M-G), comparatively new, is finishing tenth.

"King of Kings" (M-G), now about finished with its top first-runners, is taking 11th position. "Murder, She Said," also from

Metro, rounds out the Top 12. "Les Liaisons Dangereuses" (Astor), "Summer and Smoke" (Par), "La Belle Americaine" (Cont) and "The Mark," also from Continental, are the runner-up pic currently.

"Four Horsemen" (M-G) looms as one of the brightest newcomers. It is nice in Balto, hot in Washington, lofty in St. Louis and boffo in L. A. "Walk on Wild Side" (Col) also shapes as having great biz potential based on first four openings. It is now in N. Y., big in Chi and socko in Washington.

"Three Stooges Meet Hercules" (Col), fairly new, looms good in Frisco, and Cincy but mild in Chi. "Moon Pilot" (BV) shapes nice in L. A. "Satan Never Sleeps" (20th), also new, looms hefty in Chi, smart in Philly, busy in L. A. and good at N. Y. Paramount.

"Journey to 7th Planet" (AD), smooth in Boston, shapes fair in Pitt. "Errand Boy" (Par) is rated slick in L. A. "Innocents" (20th), okay in Omaha and St. Louis, looks good in Minneapolis.

"La Dolce Vita" (Astor) still is great in N. Y. "Two Women" (Indie) looms good in Frisco and Balto. "Wild For Kicks" (Times) continues its record run in N. Y.

(Complete Boxoffice Reports on Pages 8, 9, 10).

Bigger the Easier

Continued from page 3

would guarantee the backer of certain selected lowbudget pic against loss on his investment. For this service, a percentage of any profits of pic so insured would be plowed back into the fund.

As Blaustein envisions it, pic would be turned over after production to the distrib—probably a major—who would give the best deal to the producer. He noted that in such postproduction deals, a producer naturally gets much better terms than he does if he has gone to the distrib for preproduction financing. Also Blaustein had little fear that such a lowbudget pic would get "lost" in the major's big distribution maw (as many have in the past), because the producer in this case would have a large say-so in how his pic was handled, lowbudget or not.

Speaking for himself, Blaustein said he had at least three properties in mind which he'd like to do under such an indie setup—properties which simply would not be worth a major company's while.

The producer also found the TOA proposal encouraging from another angle: maybe exhibs are really growing up. He noted that in the past when he talked about a proposed pic to most exhibs, the first question always was "Who's in it?" And these are the very same people who always are the first to say no star is boxoffice insurance. In the sort of lowbudget production envisioned under the TOA plan, the story would have to be the thing, because major stars could not be encompassed in the budgets.

Blaustein, repped in current release by the multimillion dollar "Four Horsemen of the Apocalypse" (Metro), has two more pic to go on his Metro contract. First will probably be the screen version of John Steinbeck's "The Winter of Our Discontent" on which Ben Maddow has just completed the script and which is now being budgeted. The second is tentatively set as "The Voice at the Back Door," based on Elizabeth Spencer's novel.

The producer also revealed that until recently he had been against all classification of any sort, but now's convinced that some sort of selfclassification under the Production Code Administration is the only way the industry can beat efforts to push through statutory classification measures in various states and cities around the country.

If the Code won't take on the job, he's all for producers classifying their own pic, via film advertising, as is currently being done with "Walk on the Wild Side," "The Children's Hour" and "Sweet Bird of Youth," to name just three examples.

223 Situations, Gain of 10, Reverses 10-Year Trend of NT&T Chain Size

Me Love Tarzan

Spartanburg, S.C. Feb. 27. While a group in Downey, Calif., is trying to drum Tarzan books out of circulation, the Spartanburg legislative delegation has held up approval of the library's 1962-63 budget because the ape-man's exploits are not on the shelves.

The local legislators aren't concerned about Tarzan's monkey business with his mate, Jane. Instead, they feel the Tarzan books are innocent adventure stories that should be available to children "of all ages."

Leader of the pro-Tarzan faction here is State Rep. Paul McChesney.

Re Sophia Loren's 'Best Actress' Bid

Footnote to Sophia Loren's nomination for the "best actress" Oscar was the anticipation of same by Embassy Pictures, which had her "Two Women" booked into 272 theatres cross-country to virtually coincide with the nomination.

Most of the runs launch today (Wed.), the rest tomorrow and Friday. New dates, it's emphasized, include many of the first-run spots in keys which previously played the Italo import. Leonard Lightstone, Embassy sales v.p., says the lineup represents most dates for the pic in any week since it's been out.

Another spree of release dates is a clinch should the star go to top the big prize. Anna Magnani is the Italian actress who won an Oscar in the past.

Fabian Staff Shiftings

Albany, Feb. 27. Elias Schlenger, Fabian division manager in the Albany-Schenectady-Troy area, for more than five years, moves to his new post as division chief of the Pennsylvania-Virginia territory, this week. He will make headquarters in the Colonial, Harrisburg, Pa.

Schlenger's predecessor, who is retiring though retained in an advisory capacity, is Louis R. Golding, one-time Albany division boss.

Schlenger, associated with Fabian for 26 years, is former first assistant chief barker of the Albany Variety Club. He's to be succeeded here by Adrian Etelsch, current district manager on Staten Island.

Los Angeles, Feb. 27. National Theatres & Television, firmly committed to theatre operation and constantly exploring new sites despite stress on corporate diversification, has increased number of its houses to 223, a gain of 10 since the year-end and first reversal of a 10-year downtrend, prexy Eugene V. Klein told stockholders at company's annual meeting. New houses in expanding population areas are expected to maintain the circuit's strength, he noted.

Stockholders voted to change name of chain to National General Corp., effective March 1, as previously proposed by board, and also balloted to reduce number of board members to seven from an earlier 12.

Lloyd Drexler, of Chicago, and Edward Patterson, N. Y., were added to board, others returned including Klein, Joe Benaron, Irving H. Levin, Alan May and Jack M. Ostrow. Klein was also reelected as prexy along with other incumbents being returned, and Klein at board meeting was named chairman of the board, filling a post left vacant since last Spring.

Company recently announced diversification plans in deal with Sunbelt International Petroleum to develop a housing project north of San Francisco. Drexler and Patterson were named to a newly-set up diversification committee.

Klein informed stockholders that dividends still are not able to be paid, but pointed out that company increased its earnings from its theatre circuit and related biz by \$1,700,000 in 1961 over previous year. He added they have "made progress" in the direction of dividends.

Know Something? Lucky Luciano No Noble Guy

Hollywood, Feb. 27. Plato Skouras, who through Triton Prods., registered five titles bearing on late Charles (Lucky) Luciano, asserted he wasn't sure he'd make a film based on life or activities of gangster.

"At time he filed title clearances with Motion Picture Assn. in New York, I thought the subject matter was potential hit material, a commercial subject matter. I didn't have any idea how to approach the story, but after seeing all the titles registered I'm going to wait a few months until I see what happens."

Skouras added, "Some suggested I talk to Tom Dewey when I went to New York. I didn't go to see him because I wasn't sure I'm going to do a picture on Luciano. I don't want to glamorize the gangster. Neither do I want to make my film a quickie, if I decide to do it."

"I think I'll wait and see how the wind blows," Skouras concluded.

His next film to follow "Francis of Assisi," now in release by 20th-Fox, hasn't been decided. He's looking for a subject but so far nothing has come up.

Quintet of titles on Luciano registered by Triton are "Confessions of Lucky Luciano," "King of the Mafia," "The Vice King" and "Lucky Luciano."

Zimbalist Drops Project

Hollywood, Feb. 27. Al Zimbalist has called off his proposed biopic on late Lucky Luciano, after investing \$15,000 in research, preparation, treatment and preliminary script, because "there just was no facet open to provide entertainment," according to indie producer, who earlier turned out "Baby Face Nelson."

Producer said, "After fair investigation and a ton of research I and my associates couldn't find a redeeming feature in the man or his background. So I have decided to burn whatever plans I've had to do a film on the late gangster."

Zimbalist noted, however, that this decision doesn't mean he's giving up the idea of making other mobster pic in the future.

Oscar Award Nominations

Continued from page 4

director and Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, sound director.

"Splendor in the Grass": NSI Production, Warner Bros. Story and screenplay by William Inge.

Best Shortplay

(Live action subjects)

"Balloon Vole" (play ball) Cine-Documents. Kingsley International Pictures Corp.

"The Face of Jesus": Dr. John D. Jennings, Harry Stern Inc.

"Roots of New York": McCarthy-Rush Production in association with Robert Gaffney, Columbia.

"Sewards the Great Ship": Templat Film Studios. Lester A. Schoenfeld Films.

"Very Nice, Very Nice": National Film Board of Canada. Kingsley International Pictures Corp.

(Cartoons)

"Aquamania": Walt Disney Productions Buena Vista Distribution Company Inc.

"Beep Prepared": Warner Brothers.

"Ernst": (The Substitute) Zagres Film Hertz-Lion International Corp.

"Nelly's Folly": Warner Brothers.

"Fied Piper of Guadalupe": Warner Brothers.

DOCUMENTARY FEATURES:

(over 3,000 feet) "La Grande Olimpiade" (Olympic Games 1960) Cinecitta (Italian).

"Le Ciel Et La Boue" (Sky Above And Mud Beneath), Ardenes Films and Michel Arthur Film Productions. Rank Film Distributors Ltd. (French). Arthur Cohn and Rene Lafuite, Producers.

DOCUMENTARY SHORT SUBJECTS: (under 3,000 feet) "Break-

ing The Language Barrier," United States Air Force.

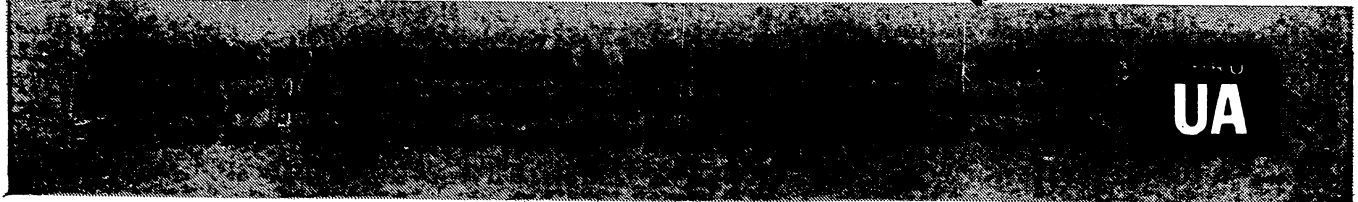
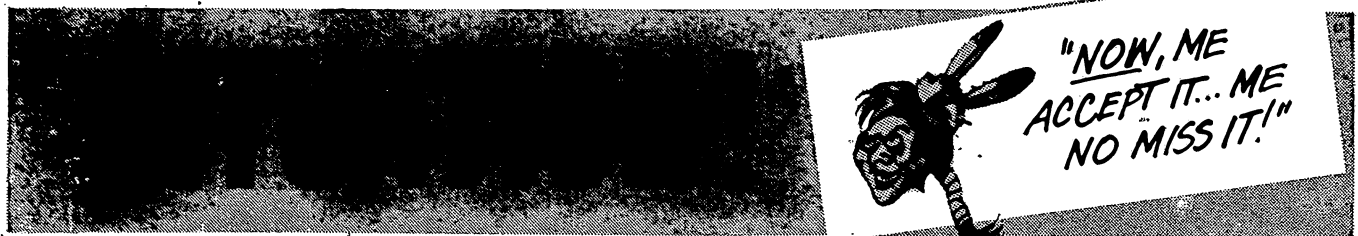
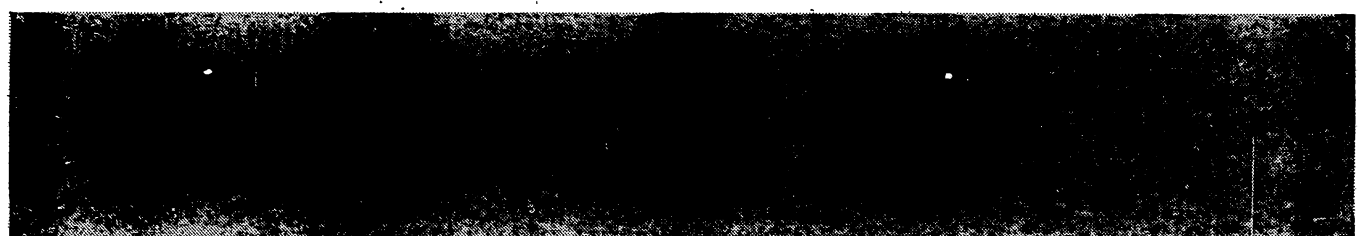
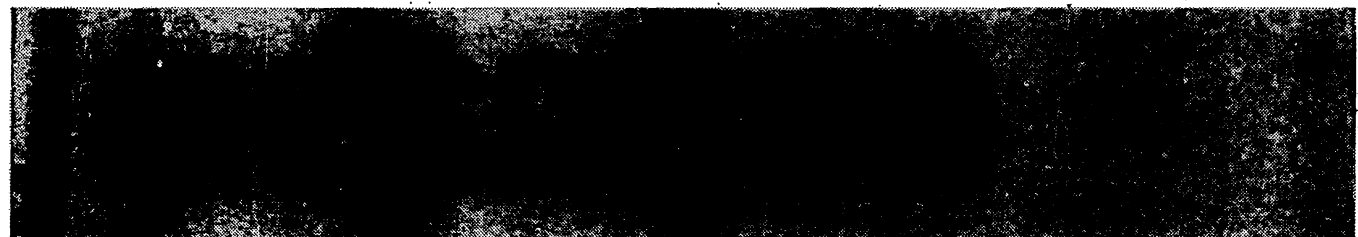
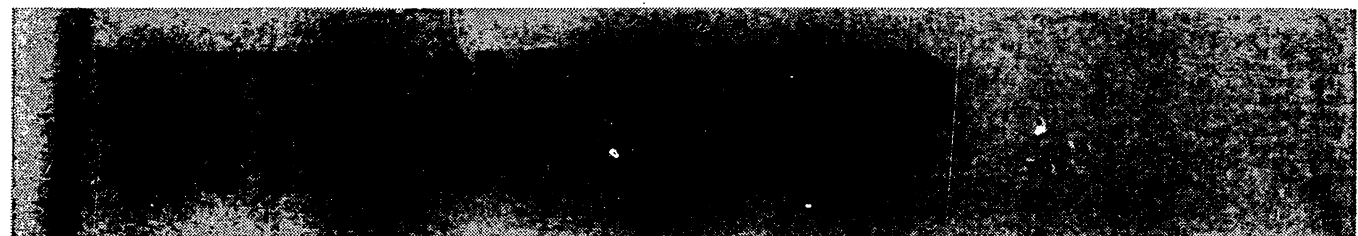
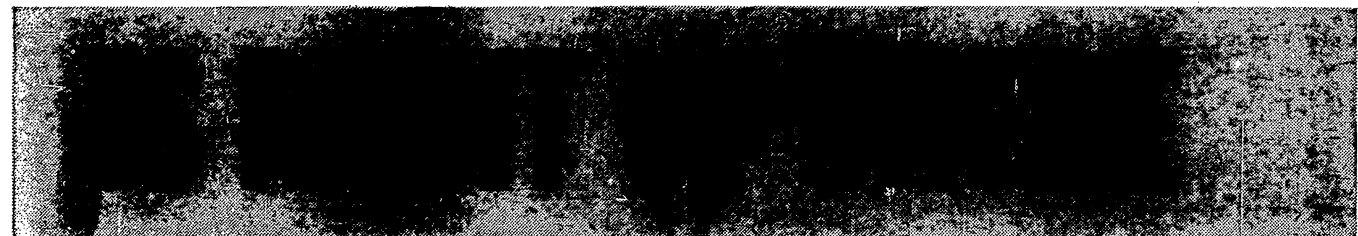
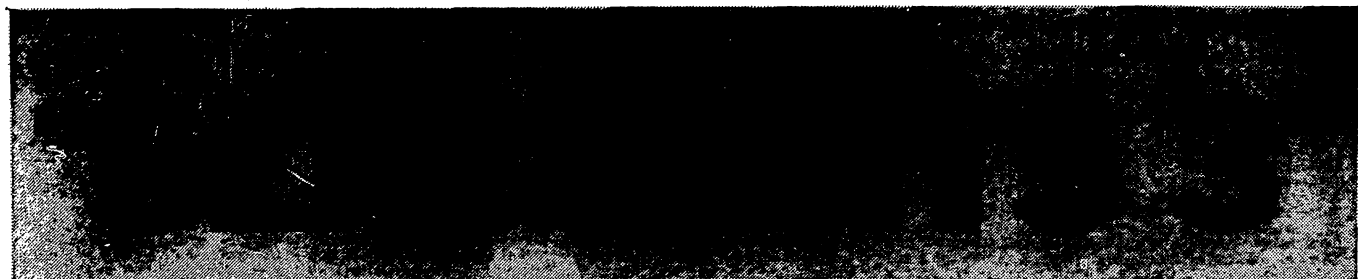
"Cradle of Genius," Plough Productions, An Irving M. Lesser Film Presentation (Irish). Jim O'Connor and Tom Hayes, Producers.

"Kahl," Dido-Film-GmbH, AEG-Filmdienst (German).

"L'uomo In Grigio" (The Man In Gray), (Italian). Benedetto Benedetti, Producer.

"Project Hope," MacManus, John & Adams agency for Ex-

Cell-O Frank P. Bibas, Producer.



UA

New York Sound Track

Dino DeLaurentiis to the Coast yesterday (Tues.)... Charles Schreier opines his residing abroad (in London for nearly the past three years) gives him a better slant on the all-important global market... Joseph E. Vogel back west this week.

Richard Rodgers, co-guesting with Rudy Vallee and Hugh Downs, on My Garden's interview show, over WNEW-TV, last Saturday midnight (24), observed (1) that he liked the original stage version of "South Pacific" better; and that (2) "next to 'Gone With the Wind'" it is the top grosser. This surprised trade listeners; who wondered whether (a) Rodgers is thinking of theatre takings rather than distributor gross; or (b), whether he's thinking of worldwide gross. The VARIETY All-Time Grossers in the last (56th) Anniversary Number estimates "South Pacific" as having clocked \$16,300,000. It ranks sixth after "GWTW" \$41,200,000; "Ben-Hur" \$40,000,000; "10 Commandments," \$34,200,000; "Around the World in 80 Days," \$22,000,000; "The Robe," \$17,500,000.

Arnold Picker, exec veeep of United Artists, in London for the Monday (26) night Command Performance of "West Side Story"... Life Mag putting unusual emphasis on film names by having Rock Hudson and Shirley MacLaine on two successive covers... French actor Michel Sabet passing through town en route from Tahiti to Paris. He just wound "Le Reflux" in Tahiti.

French director Henri Colpi, whose "Une Aussi Longue Absence" shared last year's top Cannes prize with "Viridiana," and his wife returned to Paris on the SS France tomorrow (Thurs.) after a leisurely visit in Big Town... 20th's assistant publicity manager Jack Brodsky and wife Dorothy, residing in Rome for the duration of "Cleopatra," expect their first offspring in September. Their friends hope that the third member of the Brodsky household, Samuel J. Brodsky, will adjust satisfactorily. (Sam is a highly regarded cocker spaniel)... Seven Arts plans to do what will be the third remake of "Of Human Bondage." Pic will be made in England with Laurence Harvey starring in a script by Oria Jannings.

Twentieth-Fox terminated twomonth production hiatus on lot Monday (26) with start of "Five Weeks in a Balloon"... Irwin Allen production starring Fabian, Barbara Eden and Peter Lorre... Metro will release Charles Weinberg production, "A Summer Affair," which Richard Wilson will coproduce and direct... Mirisch Co. is negotiating two-pix directing deal with Gordon Douglas... Paramount signed Broadway thesp Eileen Heckart to costar in "My Six Loves"... Kirk Douglas's three production companies, Bryna, Brynaprod and Joel corporations, are projecting five films on their 1962-63 program, including "Montezuma" and "The List of Adrian Messenger."

Gil Cates, tv producer-director, up with a 13-minute color one-reeler, "The Painting"—study of an artist rendering a nude with flowers. Jamel Distributing is handling... Lynn Farnel tapped for Ace Films press relations... Allied Artists has acquired two British releases "Payroll," a suspense meller, and "Frightened City," underworld yarn... Sylvia Syms due in from London today (Wed.) to bally Pathe-American's "Victim." Her costar, Dirk Bogarde, received the "best actor" nod from Variety Clubs of England... Edward Schreiber's color short, "Katie's Lot," due in release by April via George K. Arthur... Mori Nathanson's eldest daughter, Judy, planning to further her art studies in France this summer. Pop, meanwhile, has decorated his Embassy Pictures office with some of her impressionistic works... Embassy's "Bell Antonio," starring Marcello Mastroianni and Claudia Cardinale, is next up at the Guild... Doug McClelland of Music Vendor mag has an Eleanor Parker profile in the upcoming March Films in Review.

Article stresses that her second magnitude stardom is the result of her primary concern with home and family (four children)... That was Theatre Network Television's Eldophor largescreen projection used by CBS to pipe Col. John Glenn's space flight into Grand Central terminal. The Eldophor is now standard on the Huntley-Brinkley and Doug Edwards video newscasts.

Astor Pictures has 100,000 copies of the Ballantine paperback of "Les Liaisons Dangereuses" promoting the French import... UA's Gabe Summer in Chicago for a quickie to set plans for the Friday (2) opening of "The Children's Hour" at the Woods. Pic will follow "One, Two, Three" into the Astor here... Maxwell Hamilton, worldwide ad-pub coordinator on George Stevens' upcoming "Greatest Story Ever Told," back in New York after conferences with the producer-director on the coast... Joe Brenner has acquired "The Shameless" for release starting in March.

Insight Film Productions Inc., of New York, has changed its name to Unit One Film Productions Inc. Certificate to this effect has been filed with the Secretary of State in Albany by Sale & Sale, of N.Y.

Two clients of Elinor Silverman, New York's own little old new wave publicist, have entries in the upcoming Oscar race: Bob McCarthy for his "Rooftops of New York" and Hilary Harris for his "Seaward The Great Ships," both in the liveaction shorts category... Producer-director Roger Corman in town to talk about his "Intruder" (now fighting for a Code seal) and other upcoming projects.

From literary agent Leah Salisbury: "I would like to call your attention to an incorrect statement in the 'Two for the Seesaw' story in re the price paid for the film rights. I know, because I represent William Gibson, the author, and the play, and made the film sale. The deal was: \$600,000 plus a percentage of the distributor's gross over a certain sum." Story referred to was Robert Wise's \$3,000,000 budget for the Mirisch Co.-7 Arts film costarring Robert-Mitchum and Shirley MacLaine. It underquoted the film sale price at \$350,000.

The Production Code Review Board upheld the PCA's original ruling nixing a seal for the Hollywood indie-made abortion pic, "The Case of Patty Smith"... Russ Tambylin is almost making a career out of attending preems of his "West Side Story" here, in Canada and Britain. He'll be on hand for the Royal Film Performance in London Feb. 26.

Continental Distributing's Harold Lloyd omnibus feature, "Harold Lloyd's World of Comedy," will follow "La Dolce Vita" into the Beekman, when and if... Social Notes from All Over: U-I's "Flower Drum Song" had its far eastern preem at the Shih Sheng Theatre, Taipei, before an audience that include Madame Chiang Kai-Shek.

Jim Velde, United Artists domestic sales veeep, and Al Fitter, western division manager, back at the N. Y. homeoffice after a coast visit... The N.Y. Film Bulletin, local film buff monthly, devotes its entire March issue to Alain Resnais and "Last Year in Marienbad."

Leonard Lightstone, sales v.p. of Embassy Pictures, back after a week of palavering deals on the Continent, but bossman Joe E. Levine stays over, partly to make tomorrow's (Thurs.) "Boccaccio '70" world preem in Milan. Embassy, of course, has a chunk of the pic... Lester Osterman, legit producer-theatreowner, and Thomas C. Ryan, formerly exec assistant to Otto Preminger, have partnered as Devon Productions. First project will be filmization of the John Masters novel, "The Road Past Mandalay," slated to roll in September.

Edward L. Hyman back at his AB-PT desk after his annual Coast fortnight to gander, upcoming product. Says his next release sked (for handy exhib reference) is due out, March 13... Charlotte Heston touring in behalf of new "El Cid" openings... The British "Victim" stays at the Forum on B'way, but moves its arty duxing from the Murray Hill to the Fifth Avenue Cinema as of today... British director Bryan Forbes due in from London Friday (23) to help spark his "Whistle Down the Wind." Easter release via Pathe-America... Brock Peters set to play the Negro who's defended by Gregory Peck in Universal's

WB on Cue With \$1-Mil 'Music Man' Pitch Via Webcor, Richards Ties

Warners is playing more than by ear its promotion for "The Music Man," ad-pub director Richard Lederer claims the bally push is the most extensive in WB history.

Key angle is a tieup with Richards Music, band instrument manufacturer, and Webcor, distributor of tape recorders, phonographs and radios; and the promotion values allegedly amount to \$1,000,000. Ads slated for the top national mags, plus the regional displays and dealer get-togethers, indicate big budgetitis.

Basic point is a talent contest among junior leaguers (eight to 18 in age) who are to play any recognized musical instrument at any one of the 1,500 Webcor and Richards dealers. More than 18,000 prizes are being offered including trips to Hollywood plus cash and scholarships at Michigan State U, Indiana U or the U of Nevada.

Exits Staten Island; Shift of Fabian Mgrs.

Albany, Feb. 27.

Adrian Ettelson, who had been district manager for Fabian on Staten Island, has assumed the Albany division managership for the circuit. Jack Trachtenberg, manager of the chain's St. George Theatre on the island, will also handle district. Fabian owns three conventionals and a drive-in there. Elias Schlenger, division chief in the Albany-Schenectady-Troy area for six years, had been slated to become division boss for Pennsylvania and Virginia, with headquarters at the Colonial in Harrisburg. He was to take the place of Louis R. Golding, who retired from active duty but was retained in an advisory capacity. It was reported there might be a change in Schlenger's plans. His home is in New Jersey. Schlenger began almost 28 years ago as assistant to the director of advertising and publicity in Brooklyn, where the Fox, Paramount and Strand then were pooled.

Given a farewell dinner, on Dec. 5, by the Variety Club of which he had served as first assistant chief baker, Schlenger remained here longer than expected, due to a delay in the completion of a house being built for Ettelson and family, wife and four children.

Martin Ritt's option for direction of one pic annually for three years hoisted by 20th-Fox.

"To Kill a Mockingbird," just into production... Allied Artists' "Hitler" biopic down for New England saturation week of March 21. Richard Baschart portrays the demagogue... Jessica Tandy into Alfred Hitchcock's next, "The Birds," commencing in March for U... Allied Theatre Owners of Western Pennsylvania got off billets-doux to Metro and 20th, commending the companies for opting to make some reissues available theatrically instead of unloading on video.

Martin Ransohoff acquired film rights to Evelyn Waugh's novel, "The Loved One," for his Columbia Pictures production slate... Churchill Ross, one of original members of Universal's "Collegians" series in silent era, returns to screen for first time in 30 years in Metro's "Jumbo"... Paramount bought Edmund Beloin's proprietary interest in "Climate of Love," original screenplay co-authored by Beloin and Nate Monaster... Sy Bartlett cast Polly Bergen in "Another Time, Another Day," slated for 1963 filming in London... Cary Grant will produce and star in "Touch Fling, Catch Fire" made under his own banner for U... Paula Prentiss set for Fox-Pasternak for star role in "Where the Girls Are," at Metro... United Artists registered "Story of Alfa Gubelli"... Producers International Pictures added "Leap to Freedom," story of East Berliners, to its active sked.

Publicist George Bennett has returned from Ft. Lauderdale, where he did the preliminary work on the Maris & Mantle story, "Safe at Home" which Tommy Naud is producing for Columbia release.

Lee J. Cobb plays Frank Sinatra's father in "Come Blow Your Horn," which Bud Yorkin and Norman Lear will make for Paramount in association with Sinatra's Essex Productions... Gene and Roger Corman will produce "A Dream of Kings" for Edward Small and United Artists... George Cukor winds his two-pix 20th-Fox pact with "Something's Got to Give," Marilyn Monroe starrer... Sidney Pink acquired Robert Wilder novel, "Wait for Tomorrow," to follow "Valley of the Swords" on his Cinemagic production program... Terry and Denis Sanders registered "The Delicate Balance of Terror" for indie production... George Ray will direct Mirisch Co.'s "Toys in the Attic" for UA release.

Regina (Saskatchewan) Leader-Post ran into patriotic beefs when it called "Never on Sunday," banned in Saskatchewan, an Italian film. Members of the Greek community wrote letters, telephoned and appeared in person to remind paper film was produced in Greece and the star, Melina Mercouri, was a member of a prominent Athenian family.

Twentieth-Fox has asked Sen. Mike Monroney (D-OKla.) to ask 20th-Fox to let Oklahoma City have the world premiere of the new version of "State Fair," noting that Will Rogers, Oklahoma man and star of the 1933 film, "still is the symbol of the state fair in many American hearts."

George K. Arthur has taken on distribution of Ed Schreiber's 18-minute color short, "Katie's Lot," with release due in six to eight weeks. Barmine Film Corp. and Lawrence-Schwartz Film Associates, have registered certificates to conduct a business in theatrical productions in New York. Capital stock of the first-named company is 200 shares, no par value; of the second, \$10,000, \$1 par value. Address of both is c/o Fittelson & Mayers.

Act Against Hartford Lady 'Pirate'

Widow of Clarence B. Kantrowitz, Previously Charged, A Target of Majors

Rebuke Dallas Mayor Refuses Drive-In Assn. Rebuke of His Slap

Dallas, Feb. 27.

Dallas Mayor Earle Cabell stuck to his guns and defended his previous stand against "filthy" motion pictures despite charges of political expedience from a drive-in theatre group circuit.

Robert Davis of Sherman, prez of the Texas Drive-In Theatre Owners Assn., charged that Cabell had broken the bounds of good taste in criticizing certain releases while "greeting" the group during its convention here on Feb. 14.

"We cannot accept such a slap in the face by turning the other cheek," Davis wrote Cabell. And he added: "Proof as to whether such films were shown in any of our member theatres was not disclosed."

In an interview with the Dallas Morning News from New Orleans, Cabell stated that "It's perfectly natural for a little boy to be caught with jam on his face and deny that he has raided the ice box."

Saskatchewan Censor's Attention Given 'Lulu' Cop

Regina, Sask., Feb. 27.

Wordings of a newspaper ad for the British comedy "A Weekend With Lulu," brought action from William Murray, provincial censor. A proof sheet of the press material was demanded from the distributor in Winnipeg, and "some revisions" were made.

Film, labeled "adult," is a Columbia Pictures release, with Leslie Phillips and Shirley Eaton starred. It played the Broadway theatre in Regina.

It is the distributor's responsibility, not that of the theatre operator, to submit advertising material for advance review by the censor's office, Murray said. The Broadway management had assumed the material received from the distributor was reviewed and passed, he said.

Ad in question was not too strong, but some newspaper readers had regarded it as "risque," Murray termed the ad "a borderline case." He said "a great deal of lurid type advertising for films is never approved."

Five major distribs are asking N.Y. Federal Court to permanently enjoin Arrow Films of Hartford, Conn., from illegally releasing their (the majors') product in 16mm prints for non-theatrical exhibition. The action names Mrs. Louise A. Kantrowitz as administratrix of the estate of her late husband, Clarence B., who was himself slapped in court for issuing unauthorized 16mm pix.

The companies, claiming irreparable damage unless the prints are confiscated and a desist order issued, include Buena Vista, Paramount, Columbia, Allied Artists and Universal. They also seek \$250 for each copyright infringement.

On Friday, (23), Mrs. Kantrowitz consented to court order enjoining her from unauthorized 16mm distribution of Metro, United Artists, 20th and Warner Bros. product. This was separate from the above-detailed action, and stemmed from a \$1,000,000 conspiracy suit filed by her husband last May against the four majors and several lesser defendants.

Suit brought a counteraction asking dismissal and injunctive relief.

Unspecified Damages Won by Plaza, Buffalo; Some Settled Earlier

Buffalo, Feb. 27.

Settlement was consummated this week in two actions brought by Michaels-Plaza Corp., operating the Plaza, East side nabe, against all motion picture producers and distributors as well as against Buffalo first run operators and competing neighborhood houses. Plaintiff brought one action in U.S. District Court here for damages for a 10-year period up to 1958; and a similar action in the Southern District of New York for damages from 1958 to date, alleging in both actions conspiratorial conduct, discrimination and restraint of trade by the defendants. Suit attacked particularly the first run clearance of 30 days which has been in effect here for many years, as well as the clearance held over its Plaza theatre by competing nabes. Loew's, ABC-Paramount and Buena Vista are reported to have made a settlement of the case some time ago and they are not included in the present settlement.

Buffalo action has been on the court calendar for nearly three years, the New York action having been brought only last fall. Depositions and numerous motions addressed to various phases of the case have been heard by the court here. The amount of the settlement was kept secret, usually a proviso in such antitrusters.

Plan Museum Benefit

Hollywood, Feb. 27.

County of Los Angeles-Hollywood Museum (new name for former L.A. County-Hollywood Motion Picture & Television Museum) is considering a Victor Young Memorial Concert to be held this summer at the Hollywood Bowl with proceeds turned over to the museum. John Guedel has been appointed chairman of a committee to study feasibility of such a program and report back to the Hollywood Museum Commission, which is backing the museum.

At meeting held last week, Sol Lesser, Commission chairman, told members that in a conversation held with Lew Wasserman, prexy of Music Corp. of America, latter had said that neither MCA nor Revue Studios was planning any museum-type operation at Revue Studios, which "would be in conflict" with the present museum.

Lesser earlier said that MCA board chairman Jules C. Stein had confirmed company was contemplating its own museum, as reported (24) in VARIETY. L.A. County Supervisor Eugene Debs voiced sharp criticism of the MCA plan.

Critics, Sworn As Experts, Testify 'Not Tonight, Henry' Merely Hokey

By ART GARCIA

Modesto, Cal., Feb. 27.

The press got in their say last week in "obscenity" trial of the peeper film, "Not Tonight, Henry," now winding its fourth week before a Municipal Court jury and designed as a test case in California's new obscenity law. Defense attorneys Stanley Fleishman and Robert Carter brought in an Oakland and a San Francisco drama critic as well as a psychiatrist, all of whom termed picture "light entertainment," and not obscene, as state contends.

Theresa Loeb Cone, critic on Oakland Tribune, described nude film as a form of "humorous entertainment in the vein of low humor," something used even by Shakespeare, she said. Mrs. Cone, identified as mother of two children, wife of a music instructor at U. of California and member of the Berkeley Parent-Teachers Assn., said there has been "increasing candor right down the line" in films recently, and to illustrate this allowed as how the Biblical film, "King of Kings," contains a dance scene which is "the most torrid thing ever put on the screen." Meaning the veils bit by the Jukes family Solome. She also mentioned "Suddenly Last Summer," "Room at the Top" and "Never on Sunday" as illustrative of her point.

Love scenes in "Henry," she stated, are "not love scenes at all" but a kind of farce less candid than many she has seen. "The whole picture seems like a joke not worth the bother to analyze," she added.

Paine Knickerbocker, drama critic of Frisco Chronicle, earlier testified that he not only found "Henry" to be within customary limits of candor, but "much more amusing than I thought it would be." Pic was seized last Oct. 22 by Stanislaus County District Attorney Alexander Wolfe at the Covell Theatre here, and defendants are the Redwood Circuit, which operates theatre, chain's district manager Rose Saso and house manager Mervin Worley.

Critic, who said he hadn't reviewed pic but viewed it at the request of attorney Fleishman, dubbed film "light hearted comedy," made possible, he said, "by increasing public candor." Its main appeal, he observed, is "one of light comedy to which was added the rather risqué element of undressed women." This sort of theatre has been offered for many years, he noted.

"Actually, I thought it was a rather innocent film," he declared. Asked by D.A. Wolfe if he thought various scenes could be interpreted to suggest sexual deviation, Knickerbocker testified, "I could be a

naive reviewer, but my answer would be no."

Wolfe asked critic if he would be willing to have his children see the film. "No," he answered, "not because it would harm them but because I think there are better ways for children to spend their time."

Film could be classified as "light entertainment" which includes "a certain amount of humor," Dr. Daniel Lieberman, psychiatrist and chief deputy director of the California Dept. of Mental Hygiene, testified, thus contradicting testimony given earlier by Modesto psychiatrist Dr. Ralph Gladen, who as a witness for the prosecution had said he considered pic "obscene." Dr. Gladen is former superintendent and medical director at the Modesto State Hospital. Dr. Lieberman pointed out that psychiatrists believe humor precludes shameful and morbid response by the average person. Times have changed, with sex now being treated with "considerable frankness," he added.

Metro Meeting

Continued from page 3

clashed over their respective ages and their M-G holdings.

Gavel-wielder Vogel held at a minimum his point-of-order demands, instead maintained order by offering everyone the right to speak in order. It was at this point that the off-dais remark was heard, "I admire that man's patience."

Gilbert said he was voting 1,536 shares, including his own and the proxies of 28 others. He defended his right to challenge in behalf of all stockholders, and this of course went unchallenged by management. Vogel was on the platform with Robert H. O'Brien, Ben Melniker and George Killian. Other directors were among the audience.

Vogel was called upon to explain his stock transfers, and said the only stock he has sold were shares in the old Loew's Inc., this being to satisfy bank loans. He said he has never parted with any shares in the new MGM.

Vogel reported that the tieup with Kalvar (now Metro-Kalvar Inc.) is showing promise but more research is required and less expensive means of processing prints. (The sought-after Kalvar process involves application of heat rather than chemical treatment to exposed films and could represent vast savings if perfected.)

To stockholder's question, "Why do we need the Code?" Vogel said "we have great respect for the Catholics and want their approbation, not condemnation. We have never released a picture without Code approval or one condemned by the Legion of Decency." He added that this attitude might have meant the loss of a

couple of moneymaking pictures but thinks it better in the long run.

Pressed on this point by a stockholder, Vogel said in effect he prefers that MGM, in considering its enterprises, would not want to run a house of prostitution (to nice-Nellie his own blunt language).

The MGM newsreel business (in partnership with Hearst) is slightly in the red, Vogel said, but he hopes for a comeback via government and television assignments.

First quarter for the record subsidiary is "very good" after a loss last year of "less than \$1,000,000."

Company's fiscal obligations might be refinanced to cover development of Coast real estate and the purchase of the Loew's State building in Los Angeles, among other things, to the extent of \$23,000,000.

M-G's sale of the Empire in London brought around \$2,000,000 and a smaller house is now being taken instead.

The antitrust suits versus M-G are 25% less than a year ago (said Melniker) and the amounts paid are only fractions of sums sued for.

MGM, in leasing post 1948 pictures to television, is dividing the library into lots of 30 features and getting far more on a per-picture basis than revenue from the pre-1948 deals.

"King of Kings" release (from Samuel Bronston) will be profitable for M-G although not up to prognostications. Religious leaders had given M-G to anticipate a greater moneymaker, but M-G didn't like the idea of roadshowing the Biblical epic along side with "Ben-Hur."

Deal with Seven Arts for "Lolita"—MGM distributes and shares in profits after recouping its financing and distribution charges—also embraces "Night of the Iguana" and "Sunday in New York."

Poe of P.D.

Continued from page 7

trance into "a slightly different type of production."

Corman quickly adds, however, that by saying that, he doesn't mean to look down his nose at the kind of exploitation product with which he has been so successful. He points out that it was as a result of his profits on the two Poe pix that he was able personally to put up 75% of the financing for "Intruder" (budgeted somewhere in the area of \$250,000), with Pathe labs furnishing the rest (Pathe American will distribute the pic).

Until he starts getting some profits on "Burial" (which he owns in partnership with AIP), and "Intruder," Corman will return to making pix for other production outfits. First on the sked is "suspense-terror" pic based on the crimes of Richard III, "A Dream of Kings," for Edward Small and United Artists, to be followed by two more films under his AIP contract, "The Haunted Village" and "Sea Fighters," in addition to the aforementioned "Masque of The Red Death."

John Woolf's 2 'Golden' Champs

Romulus Films Ltd. (London) topper, John Woolf, spotlights the omission of his company's identification with two of his boxoffice smashes, "Moulin Rouge" (1953) (UA), \$5,000,000 domestic, and "African Queen" (UA) (1952) which garnered \$4,100,000 domestic gross.

In so doing, Woolf also points up a necessary revision of the former practise which, more or less, limited film identification to the distribution outlet. There were exceptions, notably Walt Disney (via Buena Vista), Samuel Goldwyn (via RKO) and David O. Selznick (also RKO) but in light of the increasing independent production status of the industry the indie filmmaker's identification henceforth will be further spotlighted.

The VARIETY "All-Time Top Grosses (Over \$4,000,000 Domestic)" have been a feature in the last several Anniversary Numbers. It is Woolf's contention that his Romulus Films Ltd. is given a "cut" when UA (or whatever the distribution company) is given sole identification.

A gremlin of another sort was

the omission from the "golden circle" (\$4,000,000 grossers and upwards) of 20th-Fox's "Leave Her To Heaven." This 1946 release racked up \$5,750,000 domestic and, until the advent of "The Robe" in pioneering CinemaScope, it was the company's top grosser.

Next year's tabulations will not identify each producer, if working under a corporate umbrella, but where it was truly an independent film unit (viz., Essex Productions via UA) or Arwin Productions (via U), such differentiation will be made for the records.

'Kampf' Bopped by Bans

Frankfurt, Feb. 20. The pic, "Mein Kampf," about the Hitler era, is getting a series of bans in Europe and Asia. To date, the pic has been turned down for release in Turkey, Portugal and Spain.

Film played successfully in West Germany and 300 prints of it have been released in the U.S. And it also has been played in Russia and Hungary.

Creative Writers

Continued from page 7

and "Show Boat," for which figures are not immediately available, she would be ahead of Williams, for a little while anyway.

And nudging Miss Ferber is the ghost of the late Lloyd Douglas, three of whose novels have accounted for a domestic take of approximately \$25,700,000 — "The Robe," the remake of "Magnificent Obsession" and "The Big Fisherman." Not included in this figure are the grosses on such hits of the 1930s as the first version of "Magnificent," "Green Light" and "One Way Passage," among others.

Though thought by some critics to have been the greatest novelist and short story writer America has ever produced, Ernest Hemingway never provided the source for a boxoffice hit to rival, say, the uplifting Christian sentiments of "The Robe" (\$17,500,000) as it introduced CinemaScope to the world. Though Hemingway sold just about anything Hollywood would buy, all his works perhaps rep no more than \$24,000,000 in boxoffice take. Among these: "For Whom The Bell Tolls," two versions of "A Farewell To Arms," two versions of "To Have and Have Not," "The Sun Also Rises," and "The Macomber Affair."

Faulkner & Inge. Still Hemingway has been much more successful at the boxoffice than another equally famed U. S. novelist (and sometimes screenwriter) William Faulkner, whose novels-as-films have brought in no more than about \$7,000,000—"The Sound and The Fury," "The Long Hot Summer," "Intruder in the Dust," two versions of "Sanctuary" and "Pylon."

Somewhat in the vein of Tennessee Williams, playwright William Inge also has been particularly successful on screen. His "Come Back Little Sheba," "Picnic," "Bus Stop," "Dark at the Top of the Stairs" and "Splendor in the Grass" have accumulated close to \$20,000,000 domestically.

Interestingly enough, just two novels by Leon Uris, "Battle Cry" and "Exodus" (latter, tailored-to-order), with a gross of \$18,000,000, have outgrossed the full body of novelist John O'Hara's works-as-films. Domestic gross on the latter's "Butterfield 8," "Pal Joey," "From The Terrace," and "10 North Frederick" come to approximately \$17,900,000.

Also with just two works apiece, James Jones racked up \$16,500,000 ("From Here To Eternity" and "Some Came Running"); Grace Metalious \$15,500,000 ("Peyton Place" and "Return To Peyton Place") and Herman Wouk \$11,650,000 ("The Caine Mutiny" and "Marjorie Morningstar"). Fannie Hurst must come high on this list too with almost \$10,000,000 recently racked up on remakes of "Back Street" and "Imitation of Life," both highly successful in earlier versions.

Since accurate h.o. figures on many pix of the 1930s and early 1940s are not available, one can only "guesstimate" where Somerset Maugham, Sinclair Lewis, John Steinbeck and James Hilton fit into this overall survey. Each, however, has been well-repped by screen versions of his works: Maugham (two versions of "Of Human Bondage" and another upcoming, two versions of "Rain," "The Letter," "The Razor's Edge," "The Moon and Sixpence," "Quartet," "Trio," etc.), John Steinbeck ("East of Eden" which did \$5,000,000, "Grapes of Wrath," "Moon Is Down," "Of Mice and Men," "Tortilla Flat," "Wayward Bus"); Hilton ("Lost Horizon," "Goodbye Mr. Chips," "Random Harvest"); Lewis ("Elmer Gantry," "Cass Timberlane," "Main Street," "Bab'it," "Arrowsmith," "Dodsworth").

While the majority of these films were "successful" in that they paid off their production investment and earned neat profits, they came in an era when the multi-million dollar grosses which are common today were all but unheard of. Apparently out-of-Hollywood-style now is another American literary great, Mark Twain, whose works were done with a certain regularity 25 and 30 years ago, but who in the last 14 years has only been repped by remakes of "Huckleberry Finn" and "A Connecticut Yankee," neither of which was particularly successful.

Theatres Surge; Walter Reade's 9 New Ones In '62

Walter Reade Inc., currently in the process of merger with Sterling Television, has mapped out an ambitious expansion program for its theatre arm in 1962. Prexy Walter Reade Jr. reveals that the company will acquire or construct a minimum of nine theatres before the end of the year. The investment is said to be in excess of \$5,000,000. In addition to the already announced twin Baromet-Coronet outside Manhattan artie, now building on Third Avenue, Reade will build three more 600-seat arties in Manhattan, Forest Hills and Camden County (N. J.), and has acquired four already existing theatres in New Jersey.

The new Manhattan artie will go up on 34th St. between Second and Third Avenues and will have three floors of office space over the theatre which will become the exec offices of Reade's Continental Distributing and Sterling. The Forest Hills Theatre will start construction this spring, with completion scheduled before the end of the year.

Dates for construction starts on the Manhattan house and the Camden County house will be set later.

The four newly acquired Jersey houses are the Community Theatre and Toms River Drivein, both in Toms River; Bay Drivem in Island Heights, and Fly-In Drivem in Belmar. Although Reade has been operating these theatres, he has just acquired ownership.

From This List, Comes 14—20th

Hollywood, Feb. 27. At talks at the studio here with production chief Pete Levathes, 20th-Fox prexy Spyros P. Skouras set plans for the filming of 14 productions this year for release in 1963. Of the 14, one already is shooting, Irwin Allen's "Five Weeks in a Balloon."

The other 13 will be selected from the following list: "Something's Got to Give," Marilyn Monroe starrer, which may get underway at the end of March; two Darryl F. Zanuck productions; Mark Robson's "Gideon Goes to War"; "The Story of General Patton," Frank McCarthy, producer; James Michener's "The Jungle"; "First Love," Ingrid Bergman starrer, to start in September; Jerry Wald's "The Enemy Within," "Celebration" and "Ulysses"; "Take Her, She's Mine"; "The Battle of Leyte Gulf," David Brown, producer; Vera Caspary's "Happily Ever After"; "Drink to Me Only"; "Evil Come, Evil Go," Pat Boone starrer; and "Love in a Cool Climate."

CONVINCE LEGISLATORS BINGO VERY WICKED

Detroit, Feb. 27. It appears that Michigan theatres will be spared the financial disadvantages of competition from bingo, partly because of timely action by Allied Theatres of Michigan.

Allied's counsel, David Newman, appeared before the Constitutional Convention, which is rewriting and updating Michigan's constitution, to describe the economic havoc that would result if bingo were legalized. Convention delegates were impressed with Newman's arguments, as well as those of Protestant church and civic groups, and the consensus now seems to be that bingo will remain illegal when the new constitution is adopted.

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Collapse of German UFA Seen Blow To French Films, Common Market

Paris, Feb. 27.

Recent collapse of the West German film giant, UFA, with its intimations that a severe film crisis prevails there, has gloom settling over the French film biz. Germany is the top foreign pix mart for locals as well as important now in distrib guarantees for setting up film projects. In fact, several pix are being held up here until it is clear just what is happening there.

Common Mart freer film exchange and expansions in coproductions also may be hurt by the German debacle. Meanwhile, it might be pointed out that the French production-distrib outfit, UFA-Comaco, has nothing in common with its defunct German namesake except for the first part of its title.

In UFA's rebirth heyday some years ago it bought into a local company to get a foothold in France. But Jack Lucie, product soon had it sagging. Maurice Jacquelin bought out the German shares about two years ago and it is now a French company only despite its monicker.

There were some coproduction commitments and a distribution necessities and the name was kept, even if many of the coproductions were with other German companies besides UFA. Hence, the name was retained until most of the contracts ran out. The Comaco aspect is the name of Jacquelin's North and West African distrib and exhib setup where he made most of his money before buying out UFA.

Jacquelin just released the first big scale French spec, "La Fayette," which cost more than \$2,000,000. It also picks up others films for distribution as well as his own.

Many Woes For Scot Exhibs

Edinburgh, Feb. 20.

The availability of film product is occupying the serious attention of Edinburgh and East of Scotland exhibitors. Annual report of the local Cinematograph Exhibitors' Assn. section gave four main causes for the difficulties put forward by non-circuit cinemas.

These are shortage of product. Secondly, films are held up and not released to, subsequent-runs for a very considerable length of time. Third cause is that rental of films are being restricted to a six-day basis, thus not being available to three-day booking situations. Fourth reason is the practice of longruns at first-run cinemas, thus lessening the availability to subsequent-runs. It's charged that this decreases the value of the film when it reaches the subsequent-runs.

The late confirmation of contracts also has been causing considerable anxiety for Edinburgh and southeast Scotland exhibs.

"There was a feeling in some cases," says the annual report, presented by secretary T. Graham Salmon, "that this was done deliberately, so that the renter could accept a better booking if offered to him. The uncertainty caused by this practice was unsettling to exhibitors. The section thanks the Scotland branch for its efforts to put an end to this practice."

New Chile Cinema Tax Rated as Confiscatory

Santiago, Feb. 20.

A new tax on cinema admission, described as "confiscatory" by Guillermo Carter, president of the Chile Film Distributors Assn., will be put into effect the first of March, raising taxation from 61% to 69% on net. This is to finance an increase in teacher salaries. At the same time, the Ministry of Economy will authorize a hike in ticket prices. At the brokers' rate, tickets come to 87c but after the price increase they would go to \$1.02.

The government has not yet decided whether the importation of films will come under the official or broker rates. Distributor and exhibitor circles in Chile are understandably worried.

Spain Aims San Remo

Madrid, Feb. 27.

The San Remo Song Festival in Italy will for the first time be relayed to Spain by direct transmission on a European hookup linked to Television Espanola and will be broadcast simultaneously over the Spanish National Radio and Radio Peninsula networks.

TVE and the radio companies are sending on of Spain's crack telebroadcasters, Federico Gallo, to San Remo to cover. Gallo recently picked up the City of Barcelona award for tv and radio announcing.

British Equity Fights Closings

Glasgow, Feb. 20.

Members of the Scotland section of British Actors Equity Assn. are fighting to the death the plans to close live theatres here and in Edinburgh. While the campaign to save from razing the Empire, vaudery in Edinburgh looks doomed, the Equity Scot committee is waging a heavy war against the proposed closure of the Glasgow Empire, skedded for part of the city's redevelopment and likely to become an office block.

Annual report of Equity for Scotland, adopted at the yearly meeting here, says it is hoped the Glasgow Corporation will step in and attempt to obtain powers under the Planning Acts to safeguard the remaining theatres. Glasgow Members of Parliament have already promised to support any approach made by the corporation to Parliament.

"We hope if the Empire is destroyed, it will build another theatre," says the report. "It seems to be a strange policy to pull down one theatre which is successful, and then perhaps build a new theatre. We would like to see the new theatre built before the old one is pulled down, if pulled down it must be."

Equity is most concerned that, if the Moss Empire gives up its theatres in Scotland, it will be faced by a monopoly control of the top theatres in Scotland. This refers to the remaining Howard & Wyndham chain.

It has been suggested that a trust be set up to fight for the preservation of existing theatres, and to encourage the building of new theatres.

MORE UPPED SCALES FOR U.S. PIX IN MEX

Mexico City, Feb. 20.

Breakthrough in higher cinema scales continues in Mexico, at least for blockbusters. Now the Federal District government has sanctioned a 40c admission for "King of Kings" (M-G). Carlos Niebla, head of the Metro distributorship here, argued that the pic, running more than three hours, is double the usual standard-length feature films.

Film will preem in six houses here, including the International, Real Cinema, Continental, Coliseo, Polanco and Olimpia, the first week in March. Niebla, who hopes to have several Hollywood stars present for the preem, is dickering for the appearance of Jeffrey Hunter or Ron Randall, and others.

PARIS LIKES 'MEDIUM'

Paris, Feb. 27.

Gian-Carlo Menotti's "The Medium" got a solid reception from critics and firstlings in its initial French language presentation at the Opera-Comique.

Denise Charley's playing and singing of the medium who suddenly begins to believe in the supernatural, and Andre Bourseller's inventive staging also came in for plaudits.

Menotti was at the opening last week and took a bow.

Japan's Pix at Milan Fair

Milan, Feb. 20.

The Milan Film Trade Fair (MIFED) has been selected as the site for the first of several "Japanese Film Presentations" designed to promote Japan pix abroad. The fifth MIFED will be held here this April 12-28.

Move was decided at a recent Tokyo meeting of Japanese Commerce and Industry officials with country's film industry toppers.

Somberer Shows For Duration Of Hamburg's Grief

By JOHN NEWTON

Hamburg, Feb. 27.

Hamburg's entertainment business has been badly affected by the terrible floods that have devastated part of the city and made huge lakes of large areas in other parts of Northern Germany. When the hurricane-like storm hit Hamburg on the night of Friday (16) and the waters started rising, the electricity failed and the whole city was plunged into darkness. This power failure, which lasted over most of the ensuing weekend, played havoc with theatres, cinemas, night clubs and restaurants in the less damaged parts of Hamburg. Most theatres closed their doors completely, though a few did manage to struggle through with emergency current. Such restaurants as were open could only serve a limited menu with a very small number of warm dishes.

The Hamburg radio and tv stations did a great job in bringing special news bulletins and on-the-spot reports of the floods which were, in many cases, also transmitted on the national networks. Because of the program rescheduling made necessary by all this, the live televising of the important Popular Song Festival from Baden-Baden, set for Saturday, Feb. 17, was only filmed and then put on ice ready for a later date. This was also to become the fate of many other pop music and comedy programs in the following days; for in view of the appalling extent of the flood damage and the death toll (400 people killed, many injured and 12,000 completely homeless) a three-day period of national mourning was proclaimed, which meant the performance of only the

(Continued on page 18)

U.S. Army in Europe Tightens 'Censorship' Audition for All Acts

By HAZEL GUILD

Frankfurt, Feb. 20.

The thorny problem of making all acts, big or small, audition for a board of the U. S. Army in Europe before they can play at any military clubs has been tightened up recently. The blast last summer by comic Jack Carter that famous names were forced to perform before a four-man censor board in order to play for the U.S. Army nightclubs apparently has only resulted in the military tightening up on its longtime "censorship" order for European bases.

According to a U. S. Army spokesman here, representing the military's Northern Area Command entertainment office, the new directive went out last month to all the commands of the U. S. Army in Europe. It "reminded" the commands of the previous ruling, which had not been strictly enforced. The order is that if an act has performed in one of the Army commands in Europe, for instance in Command Z in France, the act still has to be "screened" when it plans to play in another's command.

So to play throughout Germany, for instance, an act which has several weeks of bookings would have to be okayed by the censor board in Northern Area Command in Frankfurt, by a similar censor board operating for Southern Area Command in Munich and by the Berlin Command censor board. And if the same act is booked into the Army's various commands throughout France, it would still have to be censored

(Continued on page 18)

U.S. Films Again Pace Arg. in '61

Buenos Aires, Feb. 20.

Nearly 467 foreign feature films were released in Argentina in 1961 as against 25 native pix releases. As usual the U.S. product predominated with 210 feature pix. The British released 63 films and Italians, 61. The French fell from 50 pix in 1960 to 44 in 1961. Mexico was up to 13 pix from the previous year's 11 while Soviet Russia dipped from 10 to seven films.

Although Argentine production was up, the 25 releases were below last year's figure of 41, but there are another 40 of the 1960-61 crop awaiting release.

Once the present exhibitor strike is ended, it's hoped that terms may be reached whereby exhibs will be compensated from Screen Institute funds for losses incurred in exploiting the local product. The chances are also that the latest native product will be altogether more acceptable on the domestic front in view of kudos gained abroad.

Metro topped the American releases with a total of 38, with 20th-Fox in second place with 35 films. Columbia had 34 pix, UA, 26; Universal-International, 25; Warner, 25; Paramount, 23 and Allied Artists, 19.

Of the European product, Difa (France) had 25 releases, Imperial Films, 29 and the Mexican Pel-Mex, 19.

Convent Garden's Subsidy (Based On B.O.) May Be New Cultural Yardstick

By WOLFE KAUFMAN

London, Feb. 27.

A short government statement about the new Exchequer subsidy for Covent Garden, given scant coverage in the press here, may importantly affect the amusement industry in the entire (non-Communist) world. It is a startling new approach to the notion of government subsidy for show biz. It turns all subsidy concepts upside down. It is the first time, as far as one knows, that "cultural" subsidy is based on b.o. possibilities, rather than on a managerial or diplomatic guess as to how much is likely to be lost by the producer and/or theatre.

Thus, in this new British government grant, the Exchequer promises to give Covent Garden \$2.45 every time the theatre (for either opera or ballet) takes in \$2.80 at the boxoffice. Same ratio goes for trips abroad. Thus, if the Royal Ballet earns \$2,800 during a trip outside of Britain, the British government promises to throw an additional \$2,450 into the kitty.

The British Exchequer in this startling move says that (a) a subsidy is necessary for the arts, especially in the light of the expansion of "cultural exchange" around the world in the past few years but that (b) opera, ballet, etc., in the democratic world are nevertheless competitive businesses and that

competition (i.e., boxoffice) is worth cultivating.

Feeling in countries like France, Italy (and Great Britain up to now) has always been that ballet, opera, etc., need government help to exist and the producers always have spent a goodly portion of their time bleeding about how the government is not giving them enough. Now here, says the government, get busy, the more you take at the window the more we'll give you.

This automatically gets rid of the argument that giving money to an opera house is forcing opera down the public's throat. If the public does not buy tickets, the producer does not get help from the government.

The new setup starts on April 1, 1962. As near as can be estimated, the Royal Opera House will get about \$1,700,000 for the year to come (from the government), which is more than they have ever received in subsidy.

Sir David Webster, Covent Garden's managing director, in nice British manner, when told about the grant, commented: "It is a not ungenerous award to the arts."

A. M. Julian, administrator general of the Paris Opera and Opera Comique, immediately asked the French Embassy in London to send him full details of the grant and approach. Similar requests have been received, it is understood, from Vienna and Milan. La Scala management told this reporter telephonically that they are extremely excited by the news as, they said, "if the same plan can be adopted in Italy it may keep La Scala from shutting down."

Berliners Bet On Bock-Beer Feast

By HANS MOEHN

Berlin, Feb. 20.

The Berlin Sportpalast, one of this city's most prominent places which has a 52-year old tradition, has all sorts of shows to offer: ice revues, jazz concerts, big-scale films, six-day bike races, boxing bouts and variety shows. But the one that gets the longest run each year (and also is the biggest hit at the b.o.), is the annual Bockbierfest (Bock-Beer Feast) which this year runs Feb. 1 to March 6. For five weeks, every night is a full house.

The Bockbierfest is Berliners' substitute for the carnival. It's a unique mixture of the carnival affair, October Fest and old German ball.

George Kraeff, director of Sportpalast, claims "that the carnival done in West Germany doesn't correspond with the mentality of Berliners. Berliners celebrate their Bockbierfest instead. It's a popular fete."

The Bockbierfest at the Sportpalast has 2,800 in attendance each night. Admission is cheap. It ranges from 38c weekdays to 75c for Saturday nights.

This is sort of an indoor carnival with a slide, shooting boxes, amusement stands, lottery, two bands, marching musicians, community singing, conga lines, and there's an emcee (Joachim Krueger), who introduces the celebs who show up in masses.

The atmosphere is unique. The fest attracts many foreigners, especially Americans and they all like the bock-beer, with its 12% alcohol content.

This drink-drink-drink event has gained wide renown. Kraeff said that the Verein der Berliner (Club of Berliners) in New York is trying to copy the fest.

Local authorities are happy, too. They swallow the 20% amusement and 4% turnover tax of the remarkable gross.

During such a night roughly 5,000 half-litre bockbeer jugs are emptied. Ditto around 500 Emzians (strong Bavarian Schnaps) and 500 Steinhaggers (strong Berlin Schnaps). Consumed are around 800 chickens and 1,000 hot dogs, according to statistics revealed by Kraeff.

Kraeff's has some 250 employees for the fest: waiters, kitchen personnel, control people, musicians, etc.

Forecasts Death of British Cinema

London Professor's Book Claims It May Not Happen Until 1970; Admits Crystal Gazing

By HAROLD MYERS

London, Feb. 20. "The cinema, like all things, will die in due course. But the distant future is the province of the crystal readers and it is not intended to invade it. To fix a limit, we might take 1970 as our time horizon." This quotation is taken from an economic analysis of the picture industry by John Spraos, in a book entitled, "The Decline of the Cinema," published in London by George Allen & Unwin at \$3.50. The author is a lecturer in political economy at University College, London.

The author's survey is largely devoted to the exhibition side of the industry, presumably taking the view that if theatres are doing well, then it follows that other departments are in a healthy state. He points out, however, that the weekly audience has shrunk from 30,000,000 in 1950 to 10,000,000 in 1960, and the number of theatres has declined in the same period from 4,500 to around 3,000.

The author describes the book as an analysis and not a prescription. Such prescription as there is, he observes, stems directly from the analysis, and from a sympathetic concern about the gradual erosion of facilities for an entertainment which remains the major form of working class recreation.

On the prescriptive side, however, Spraos declares that if there has to be a contraction of exhibition facilities, let it be a thoroughgoing contraction. Let the suburban and the village cinemas disappear, and duplication in central areas be reduced. Let money be spent on most of the remainder, to provide patrons with luxury and comfort, and make these theatres fit for long runs, which will draw custom from a wide radius. He also suggests that the theatre should adapt itself to competition of the home screen, by transforming motion picture going from routine entertainment to an occasion, at a cost appropriate to occasions.

Fewer Cinemas, Fewer Patrons
In a survey of exhibition trends, the book comes to the conclusion that reduction in the number of theatrical outlets results in an immediate reduction in the volume of theatre-going. The slack is only taken up in part by other theatres. The author describes it as a forced abatement from the cinema, which constitutes a clear social loss. He calculates that 75% of the average cinema's admissions are lost to the industry when it closes down.

Finds TV the Big Villain
Looking to the future, Spraos reasons that by 1970 about 25,000,000 of the annual admissions, will be from households without tele receivers, and the remaining 125,000,000 will have been subjected to the "depressing influence" of TV.

Analyzing the pattern of theatre closures, and pointing out the fact that the rate of shuttering has been less among the major circuits than among the small cinemas and independents, the author then comes to the conclusion that there is no future for cinemas within the National circuit.

In a surprising conclusion, the author suggests that the total abolition of admission tax in 1960 will accelerate the closure of theatres over the next few years. He explains this by pointing out that small theatres which were exempted from the first \$56 weekly tax bill, now have no benefit from its abolition to set off against continued loss of admission. At the same time, they are not in a position to raise prices.

His Reasoning on Closures
He estimates that half the theatres in Great Britain were not paying duty at the end of 1959. Therefore, he estimates there are 1,500 cinemas which gained nothing from the abolition of the tax to cushion them against further decline of attendance and, "it is hardly conceivable that more than a small fraction will survive." If no steps are taken to check the drift, closure will be the fate of virtually all the 1,500 theatres

which were exempt, and of the remaining 1,600, some hundreds are also bound to close. He estimates closures in the latter group will exceed 200.

Spraos forecasts that influences operating outside the industry will reduce attendance by a further quarter from the 1960 level, bringing them down to 385 million. On top of that there will be attendance lost through closures, which could reduce the figure by a further 25%, or an additional 100,000,000.

However, he reckons that closures will have a less adverse effect on aggregate receipts, calculating a loss of 17% on boxoffice takings. The earnings of British films, he reasons, will be even less adversely affected by closures, mainly because of the influence of the statutory Eady levy. Losses to British filmmakers will not be more than 5%, he estimates.

Mex Actors Reading Assn. to Receive All Royalties of Players

Mexico City, Feb. 20.

Mexico is readying the start of big push with object of constituting the Latin American Federation of Interpreters. A Nat'l. Assn. of Interpreters, associated with the National Assn. of Actors, already exists here. Aim of new organization will be to collect for services of entertainers much in same manner as do societies of authors and composers for creators of musical compositions.

Rodolfo Landa, head of the actors group here, will make a swing through Latin America to prepare the foundation for constitution of the Latin American Federation. Constitution and regulations will be patterned along lines of the International Society of Authors and Composers.

Once the new organization is functioning, actors will be able to receive royalties and extra pay for exploitation of their work in pictures, tele, the theatre, etc. In the case of pictures and dramatic works, the extra pay would be forthcoming when initial investments have been repaid and producers are chalking up clear profits.

Landa is killing two birds with one stone for he will also palaver with TV stations in Latin America and actor groups, pointing out to them that release of Mexican episodes and other TV material in Central and South America is not "unfair competition." Exploitation of Mexican-made episodes is bringing in some coin for producers and actors who already have shared in profits.

Somber Hamburg

Continued from page 17

more serious forms of entertainment on radio and tv.

Hamburg's mayor Dr. Neumann, during a tv interview with Karl-Helms Hollmann, appealed to the city's population not directly affected by the floods to think of the seriousness of the situation in the low-lying, flooded suburbs, and not to go dancing or otherwise celebrate during the period of mourning.

The Hamburg Opera House replaced the lighter operas, "Bartered Bride" and "Così fan tutti," with the heavier "La Bohème" and "Fidelio." The Hamburg Playhouse also removed comedies from its program for all last week; and performances by political and literary cabarets were completely cancelled for the duration of the mourning.

For obvious reasons, it was difficult for film theatres to alter their pix commitments at such short notice, so many went on showing lighter product. One theatre, however, exerted much effort and managed to obtain a copy of the tragic "Dorothea Angermann" (with Ruth Leuwertik) to replace the newest film version of "Die Fledermaus," which had just had its Hamburg premiere.

Fryd's Rome Number

Rome, Feb. 27.

In his recent VARIETY advertisement, Joseph Fryd, Via Palafello 12, Rome, listed his local telephone number. This got transposed in the typography.

Number should have read 868 140.

San Sebastian Fest in Danger

Madrid, Feb. 20.

There is little evidence that the Spanish film industry will lend its support this year to the International Film Festival at San Sebastian although the Basque event is only four months away. There are, moreover, signs that important sectors of Spanish filmdom are already at work to replace San Sebastian with another tourist locale for film festivities sometime during the winter months.

Expressing film circle sentiments, film critic Alfonso Sanchez recently raised some of the fundamental short-comings attributed to the San Sebastian film gathering. He pointed out that bringing the date forward by one month (from July 8 to June 8) would not relieve competitive pressure since it left the festival sandwiched between Cannes and Berlin whereas last year it was hard pressed by Berlin, Locarno and others (Moscow).

Sanchez also noted the failure of San Sebastian to acquire a festival personality of its own. He classified Cannes as an international film mart, Berlin as a political symbol and Venice an assembly of film culture, intimating that San Sebastian could boast only of a provincial air which in itself did not qualify it for international significance.

Picking up where film scribe Sanchez left off, the president of the Spanish Distributors Assn., Joaquin Agusti, went one step further and recommended that Spanish film festival be organized during the winter months at Palma de Majorca.

Both blasts were regarded ominously by San Sebastian supporters. In the first place, the articles openly expressed a strong undercurrent of film industry discontent. Secondly, the articles appear at a time when government film authorities and syndicate film groupings are protecting festival financial aid.

Through no fault of its own, San Sebastian has steadily lost ground also with foreign film producers who contend that entering product at the festival is no guarantee the film will be given government clearance for exploitation in Spain.

U.S. Auditions

Continued from page 17

by each of the major commands there.

While the Army official balked at the word "censoring," he noted that the act has to be auditioned "to prevent any blue material, any dirty words, or anything that might be anti-military or unAmerican."

The censor board consists of four members—a Special Services officer, an entertainment director, a chaplain and a Public Information officer.

Another clampdown was issued in the January order, which means that an agent would formally prepare an entire show of four or five acts and the show would be auditioned and booked as a unit. But now when the show is screened, it has to be handled as separate acts. And the board can reject one part of the show, meaning that the agent has to re-arrange the entire package or supply a substitute act.

In Frankfurt, there are regular auditions held at the large military hospital in town. All the club managers in the area are urged to come to the audition, along, of course, with the censoring board. For a long time very few managers turned up, preferring to save the time and book the acts blind, only knowing that the performers had a military okay.

Now, acts can be auditioned at several different points for Northern Area Command clearance, in Frankfurt, in Heidelberg, and in Wuerzburg. And more club man-

International Sound Track

Paris

Local film people pool-pooling the talk about studio shortages due to encroaching video inroads, the razing of some studios to make way for apartment houses, and the growing foreign, and especially Yank, production here. They point out that there is still room and this summer should have over 10 sound stages still rentable. . . Yves Montand off for two weeks to South of France before heading for a singing stint in Japan. . . Eddie Constantine collecting \$40,000 due to a week's delay in shooting from a West German pic company, Arca, for a pic he made for them last year. . . Anthony Perkins to speak French in his first French pic, *Andre Cayatte's* "The Sword and the Balance," which begins here later this year. It concerns three kidnappers.

After a peaceful stretch the present French-U.S. Film Accord runs out at the end of 1962. So far the French seem disposed in giving Yanks all the dubbing visas they need (usually 90 to 100 fills needs) but growing Common Market quotas could possibly change this. Yanks might also press for local film aid on English versions of any films they make thru French companies instead of getting this aid only on the French speaking version income.

Jerry Juroe, UA pub release and pre-production public relations head, now at the Paris office after a stay in London. . . A private showing of *Ella Kazan's* neglected "Wild River" (20th) got okay response from some film buffs and critics and may get an art release here in its subtitled version. . . Sam Bronston's "King of Kings" (MG), playing only in a dubbed version at the outside Gaumont-Palace, collected 17,477 admissions in its first four days. Reviews were fair and there were no religious objections raised to any aspect of the pic. It looms in for a good career. Meanwhile Merto's "Ben-Hur" has played to over 1,200,000 Frenchmen and is now getting practically blanket booking around France.

A local highbrow weekly, *Artis*, claiming that the pic "Vie Privée" (Private Life), directed by Louis Malle, has put the final kiss of death on the lap/dissolve.

Fred Gronich, Motion Picture Export Assn. rep on the Continent, attended the UNESCO meetings on Mass Media in Africa. As part of the Federation of International Film Producer Associations, along with other reps, he was able to put in a word of U.S. support to aid the 23 emerging African nations in the setting up of filmmaking setups and extending exhibition and distribution of films for educational as well as entertainment purposes. Africa might soon be making films but most African reps felt they first needed adequate dissemination of films before making their own. . . Recent anti-Secret Army Organization tragic riots led to a fall in film, theatre and music hall takes.

The French publishing firm of Editions Seghers has started a new series of soft cover books on noted film directors, both past and present, and four have already been released in France. Pierre Lherminier runs this group under the heading of Cinema D'Aujourd'hui (Cinema of Today). Well illustrated, written and annotated, these books sell for \$1 and look like solid additions to the libraries of film buffs. Already out are books on *George Melies*, the French film pioneer who invented most of the trick effects still used today and was also the first screen poet, *Michelangelo Antonioni*, the noted Italo director; the late great French director *Jacques Becker*; and the Mexican master *Luis Bunuel*. Books on *Orson Welles* and *Alain Resnais* are due. They are written by leading pic critics.

Rome

Tab Hunter in Globe Film International's "I, Semiramis" with *Chelo Alonso*. . . Four "Maciste" features being readied by "Fantasia Film": *Maciste*, *Maciste Against the Cannibals*, "Maciste and the Gladiators," and "Taur, Son of Maciste."

Disneyland characters, including a giant caricature of *Walt Disney* himself, featured on special float at Viareggio Carnival. . . affair was picked up by RAI-TV and by the entire Eurovision television network. . . "Cleopatra," barring unexpected delays, moves to its giant Torre Astura seaside sets come March 15. . . Success of Lux's "Divorce, Italian Style" at Rome's Corso Cinema has delayed opening there of "Porgy and Bess," repeating situation in London's Dominion Theatre, where "South Pacific's" long run has delayed premiere of the *Goldwyn* opus for past couple of years. . . *Giovanni Addessi* has set *Pietro Francisci* to direct a new version of "The Sign of the Cross." . . *Francisci* directed the first *Hercules* items. . . *Sancro Films* releasing Spanish-made "El Cocheito" in Italy in version specially prepped for local release by director *Marco Ferreri*.

Titonus "The Leopard" will start sometime in May, while same company's "Altona" (coproduced with *Carlo Ponti's* *Champion*) now rolls end of March in Germany. . . both features released by 20th in all world except France (where *Pathe* may get it) and Italy (where *Titonus* distributes). . . *Visconti*, director of "Leopard," has just been signed by *Dino De Laurentiis* to direct "The Stranger," based on *Albert Camus'* book. . . should roll this year.

agers are turning up for the

scenings, the local official noted. "This actually gives the acts a chance to sell themselves to the club managers," he commented.

Need More Clearance

Once an act gets the Northern Area Command okay, it can play in the Northern Area Command clubs for six months, and after that, in order to continue, it needs another clearance. Or, of course, if the act moves out to another town 300 miles away, like Munich or Berlin, it must get the local permit.

The Frankfurt spokesman noted that "there are plenty of shows available" with about 50% of the acts performing in the U. S. military clubs in Europe coming from Great Britain. He could not understand what all the complaint from the performers about the censoring and auditioning has been, noting that the regulation has always been in effect, but has recently had "more emphasis" put on it.

He noted that the pay is very good for entertainers at the military clubs, and that at some of the clubs with large membership, top American acts can be booked at excellent salaries.

Another boon to the clubs' income was that they have been allowed to de-emphasize the "buy American" policy instituted by President Kennedy last fall. When that edict came out, the U. S. military clubs overseas were forced

to throw out all their longtime European exhibitors. European manufacturers had been renting space in the U. S. clubs, paying a monthly space fee plus a percentage of their turnover. This had meant as high as \$10,000 a month at one club, which was turned over to pay for better entertainment. Now they are back, and budgets again have gone up.

Air Force Not So Tough

One agent dealing with the military in Frankfurt said that none of his performers had been turned down by the military, but that some of the acts complained about the free audition.

One major problem is that the U. S. Air Force in Europe, at Wiesbaden, does not have any such censorship or auditioning requirements, and it works with a different group of agents from those authorized by the U. S. Army headquarters.

One agent has gotten around the regulation by presenting some of his performers at a popular Air Force club in Wiesbaden, then asking the U. S. Army censor and audition board to come along and view it. Another agent has used another gimmick, of presenting some of his performers on an interview show over American Forces Network, near Frankfurt, and inviting the local screeners to see the radio show in progress and okay the group at the same time.

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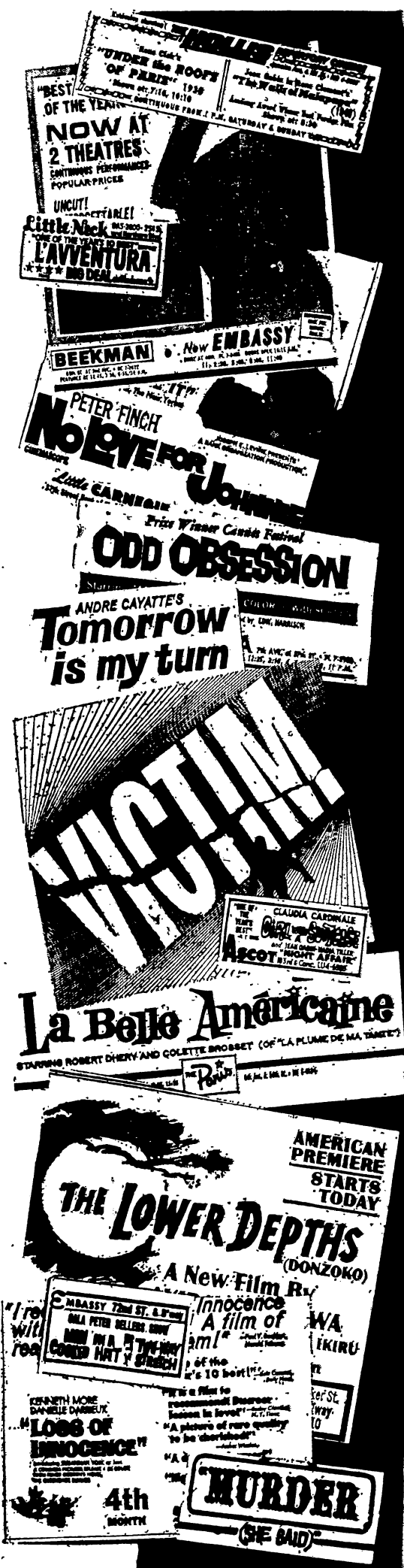
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HOW NOT TO STOP A TV CABLE

or IT DIDN'T HAPPEN IN MONTEREY

By A. D. MURPHY

Monterey, Cal., Feb. 27. At a special election held Feb. 3, nearly half the eligible voters in Monterey, upheld, 4-3, a city ordinance authorizing a private television cable company to operate in the city. Thus ended free-swinging battle waged for four months amid sloganeering of toll monopoly, free enterprise, newspaper envy of tv, the American Way, Home, Mother, etc. and climaxed by a television station preparing to enter the same business it was earlier trying to kill.

Cable victory greenlights local Alarm Corp. offering (for a fee, natch) reception of seven northern California VHF channels, one an educational outlet. Alarm has serviced adjacent Carmel for a decade.

Because of terrain, tv reception in Monterey ranges downward from good to marginal, and is limited to one or two channels. Until now, viewers wanting more video have had to erect exotic rooftop arrays.

Opposing the antenna cable was Salinas Valley Broadcasting's KSBW-TV, triple network VHF-er in nearby Salinas. No stranger to the cable wars, station has blocked cables in other areas. KSBW-TV covers small cities of the rugged coast counties of central California, hence its alleged vulnerability to cable "threat."

(Underlying fear is, of course, role of cables in prospective toll-vision.)

Issue flared up here in October when City Council acted on Alarm's franchise application. At public hearing, KSBW-TV reps predicted big drop in revenue if distant San Francisco channels entered its coverage area. Scheme was also referred to as pay-tv, but hip Councilman jumped on this pronto and phrase was changed to "pay-as-you-see-tv" (guilt, by association tag that lingered for the duration).

Upshot of hearing was city ordinance granting Alarm non-exclusive franchise in return for two percent of the gross.

Soon after, a "Citizens Committee Against Pay As You See TV" circulated petitions for a ballot referendum on the ordinance. Committee's pitch: public has right to vote; it's the American Way. The Chairman was local KSBW-TV attorney. Station gave big play to petitions.

It took two attempts to garner required signatures of 10% of electorate. At December Council meeting, special election was called, politicians seeing issue as vote of confidence in their judgment. At the confab, station rep urged that referendum stay on ice until next regular election (it could have, with cable ordinance held in abeyance) but in view of channel's on-the-air hard sell, remark brought down the house.

Under the name of "Citizens Right To Choose Committee" (tag which neatly reversed earlier flag-waving of anti-cable group), dozens of local business and professional men joined to drumbeat the cable.

John Cohan, kingpin of KSBW (TV-AM-FM), stated frankly and repeatedly that cable would cause him to lose coin. His candid commercial stand finds some trade sympathy, but its use on viewing (and voting) public is as debatable in retrospect as it was during campaign. He became the true heavy, and pro-cable group got mileage out of this.

Pro-cable strategy emphasized freedom of choice angle plus wider TV selection including educational tv. Cohan and station were assailed as an outside business monopoly trying to hold captive audience while exploiting public property for personal gain. (Understood station was being peddled for about \$3,000,000 couple years back.)

Rumors spread that all rooftop antennae would have to come down and that all set owners would have to subscribe to cable if approved (both false). Adding to confusion was peculiar legalese requiring a "no" vote to permit cable to operate.

Sidlight of campaign was Cohan's s at publisher of pro-

cable Monterey Peninsula Herald as being jealous advertising rival. Mayor of Monterey appeared on station a few times in official capacity via equal time route.

Three days before election, Cohan startled voters by formally initiating plans for operating his own cable if voters approved the ordinance. Presumably this would offset drop in biz. Action served to confuse supporters, and probable forces milked argument that he was against any cable except his own.

Weekend before Monday election, KSBW-TV viewers saw top network shows preceded by scare spots saying in effect: "(name of program) will not be shown tonight, have been forced off the air by cable. (Then a pause.) The last announcement was not true, but it COULD happen, if etc."

Of interest are the exploitation media used. Pro-cable group used daily newspaper ads (several small teasers plus half- and full-page screamers), vivid window/bumper stickers, and radio/tv spots. Ironically, KSBW-TV's sales department got the TV blurb coin.

Anti-cable forces (for all practical purposes Cohan ran the show himself) relied on TV spot saturation and on-the-air editorializing. Direct mail used also.

As of this writing, Cohan is preparing to enter the cable arena in several other areas where he has formerly (successfully) opposed it.

Following points are noted as smoke clears:

(1) Current editorializing fad can backfire if broadcaster is promoting obvious personal benefit.

(2) Broadcaster maintained negative attitude; loss of money, loss of audience, etc. Despite fact that he was promoting a "yes" vote (due to ballot jargon), he gave public essentially nothing to be for. Score for showmanship: absolute zero. (Aren't broadcasters shownmen?) In contrast, pro-cable committee, saddled with swinging a "no" vote, spotlighted unbeatable angles: more channels, more programs, educational tv, etc.

(3) Broadcaster appeared trying to suppress competition of other tv channels, thereby offending popular sense of fair play. Also, probable emphasis on KSBW-TV as outsiders evoked provincial patriotism.

(4) Broadcaster leaned on tv to put across message. Pro-cable group used print, sound, and sight-and-sound media to reach public.

(5) Pro-cable forces wisely avoided debate on whispered pay-tv issue, played up an individual's right to choose, and pay for, whatever he wants.

(6) Broadcaster's eleven-hour release of plans for his own cable gave him an egg-on-orthodox look, stunned much of the local support he had in the election he'd largely created, and left some wonder as to just what this "responsible broadcaster" jazz is all about.

(7) A tv cable may not be anathema after all, provided it's controlled by tv interests. (This might give pause to, say, Philip Harling et al.)

(8) Acquisition of antenna cable franchises (to provide better free-tv reception plus its tollvision potential) may not be unlike the frantic theatre grabs of the Twenties, which were followed by unilateral stability and prosperity, but finally by consent decrees and tight regulation. (It's been said: those who don't learn from history are condemned to repeat it.)

HARTFORD OPERATORS BUILD IN SAN DIEGO

Hartford, Feb. 27.

At an estimated cost of more than \$1,000,000, local film syndicate is planning construction of a Cinerama outlet in San Diego, Calif.

Lockwood & Gordon is thus making its first move west of the Hudson River. L & G operate nine theatres in Hartford area and 25 others throughout New England, and also operate Connecticut's only Cinerama theatre—The Cinerama—in Hartford.

Outfit is Boston based and is headed by Arthur Lockwood and Louis Gordon with Doug Ames as general manager.

Mightifino

Embassy Pictures' "Two Women," Sophia Loren starrer, did a \$2,500 firstweek gross at the Portofino in Scottsdale, Ariz. That means capacity every hour the house was open, but—
Portofino only seats 96.

Tollivision Review

Headliners In Toronto

Toronto, Feb. 23.

Paramount Telemeter presents with McGuire Sisters, Bill Dana, and Bill Dana. Directed by Norman Campbell. Produced by Jean Dalrymple. Murray Kane, writer; Gordon Kushner, Orch. CO. AT CFTO-TV, Toronto. Running time, 90 MINS.

It's been seven months since the last live origination on Paramount's Telemeter subscription loop in the Toronto suburb of Etobicoke. Since then there have been some flying sparks between Canadian financial interests connected with Famous Players and the owner, Paramount Pictures, of the Telemeter franchise. More or less simultaneously the services of Jean Dalrymple as producer were reduced to such one-timers as the present production which originated 26 miles away in the television plant of CFTO, one of whose studios was transformed into a cafe-like setting for a floor-show-type production directed by Norman Campbell with Murray Kane credited as writer-stager of some of the stuff.

The tab for the live performance was \$1.50. Subsequent transmissions off tape stood subscribers at 50¢. The entertainment proved of such quality, thanks to the McGuire Sisters and Bill Dana mostly, it was distinctly more impactful than the last live feed, the "Second City Revue" from Chicago.

"Headliners" ran an hour and a half sans commercials, though the McGuire Sisters in a Coca-Cola plug in swift jingle of their singing and narrative biographical background. Point is that Telemeter leased Studio 1 of CFTO-TV, Toronto, for one night, plus rehearsal time, and the program was not carried by the tv station and was available to only Telemeter subscribers.

Specialty opened in the pay-tv homes, with five minutes of the harmony-singing McGuire Sisters. Followed 40 minutes of Bill Dana, a three-minute intermission to replenish drinks in the house, with the McGuire Sisters taking over the second half of the offering and ending exactly at 10:30 p.m. for the Telemeter home-viewers, with a finale blend of the diminutive Kane Sisters.

With an able assist from Larry Mann, as straight man, Dana went into his robust comedy routine of "Jose Pimenez orbiting the earth and later skin-diving, plus telephone-guitar bit, his Palace Theatre of impressions of old gags of 1917 vintage, his "Funny Valentine" deadpan singing and recitative act, his adventures as a submarine captain and as a wild-animal trainer.

A very funny fellow, Dana convulsed the "night club" customers and home-viewers.

Returning, the McGuire Sisters were in fine fettle. Making three costume changes, they were generous in their diversity of "I Love You," "Run, Run, Run," their biography in which they paid tribute to a recorded interview with Arthur Godfrey, Their "Danny Boy" and "Daddy," the "Old Soft Shoe" and "The Saints" with the Kane Sisters, and their "May You Always" number.

Appreciation is owing Murray Kane who writes, stages and arranges their act; Burt Farber who was their accompanist on the piano and who conducted the 20-piece band. Kudos also go to the Telemeter technical crew for close-ups, profile and crane shots, plus the panning of the night club "patrons." Quality derived first off from professionalism of the McGuire Sisters and Bill Dana. Mann was rung in at the last moment and displayed easy emceeing. McStays.

Crawley Films Ltd., of Ottawa, completed 72 motion pictures, plus during, 1961.

Exhibs in Fresh Toll Rebuff

Arkansas Court Reaffirms Ruling to Okay Phone Facilities for Telemeter

Leo Marvin

Continued from page 3

and is now clocking important Easter bookings.

But, to get back to one man's philosophy. The 37-year-old Marvin, a Santa Monica resident, opines that the actor who tries to run the entire show becomes distended—too spread apart. Marvin prefers to work with a producer of firm conviction and final say.

It's true, of course, that the "incorporated" actor might hire a producer. But the actor in this instance tends to demand veto power. And, observes Marvin, said actor can so easily become enmeshed in all production details that he doesn't give full attention to his role in the first place, that of being an actor.

Marvin himself has worn the two hats, for he holds the negative rights to the "M Squad" half hours which number over 100. And he doesn't like it—or, at least, is bewildered—with the way the income from abroad becomes so scanty. He said, for example, he nets \$3.50 weekly from Vietnam after prints and distribution costs are taken from the top in this area. (He appeared to be treating the matter lightly, and perhaps jocularly, but this didn't camouflage his actual lack of enthusiasm over monies that come from abroad after local handling charges on syndicated shows.)

In addition to pix and tv, Marvin also has worked legit. He says he regards the theatrical motion picture as the superior art form and endeavors to do more in this medium. A boost in this direction might come from his Oct. 30 performance in Alcoa's "People Need People" which, he hopes, might bring Emmy recognition.

Marvin plays theatrical pix on top of the totem pole because in this medium "the audience often is taken to the actual scene of the action." In legit and tv, he explains, a certain amount of imagination is required—a visualization of the actual location which is not really on view. In pictures the actual places are immediately on view.

Marvin studied acting at the American Theatre Wing "with a Russian instructor who carried the method" even farther than Stanislavsky. "Mebbe this accounts for his starting lunch, at Sardi's, with a jigger of gin in a tall glass of ice and then filled to brim with Heineken's beer."

TelePromp's Hi-Fi Plant In Jersey

TelePrompster has acquired Weathers Industries, Barrington, N. J., manufacturer of hi-fi components, as a key step in Irv Kahn's blueprint for diversifying into electronics. Purchase price wasn't disclosed.

Apparently not content just with closed-circuit video operations, Kahn wants an expanded role in the audio-visual products market. One of the things he plans to spring is a new development in the retail recording tape field. This necessitates a deal to market through an established distributor, currently being dickered.

'Hustler' Good Repeater

Minneapolis, Feb. 27.

In some situations, third time around or second-run, "The Hustler" (20th) currently has been mopping up in local nabe houses. In fact, it's doing more business than it did in many of these theatres' initial engagement. This followed a loop four-week first run.

In the face of the fact that it previously has played all of the other uptown houses here and repeated in some of them, the picture now is in its eighth week at Ted Mann's nabe Westgate where it never had been shown before, but now is setting records. The Westgate is located in a well-to-do suburban section.

Little Rock, Ark., Feb. 27.

Further effort by exhibitors and allied forces to halt an introduction of a cable system of pay television in Little Rock met with another rebuff today. Victor was International Telemeter and franchise holder Midwest Video Corp.

Arkansas Circuit Court issued a decree reaffirming its earlier opinion upholding the Arkansas Public Service Commission, which told Southwestern Bell Telephone to provide the necessary facilities for Telemeter's closed-circuit pay-tv.

Local theatremen had sought to have the earlier decision vacated.

Richard Moore: 'Me for Tollivision'

Hollywood, Feb. 27.

Richard Moore is chucking all his ties with KTTV and Times-Mirror Broadcasting Co., the parent, for a toll-tv venture. He ends his 11-year association with the indie March 1 to develop and operate pay-tv franchises in L.A. and other cities.

Just who his partners in the project will be Moore declined to say but several weeks ago he was tied in with Walter O'Malley, prex of the Dodgers, and Edwin Pauley, one of the owners of the L.A. Rams. At that time he didn't make the move because, he said, he wasn't quite ready nor was the project far enough along.

Understood Moore's vacancies will not be filled, Robert Breckner has been in operational charge of KTTV since his appointment as veepees and general manager.

Later, Nash—Robert W. Breckner has been elected president of the Times-Mirror Broadcasting Co. and chief executive of KTTV.

Aldrich Vs. Titanus

Continued from page 11

by lawyer Ercole Graziadei, who has handled many showbiz cases in past years.

Titanus has sold Aldrich's "The Last Days of Sodom and Gomorrah" to Universal for U.S.-Canada at reputed \$2,500,000.

(In addition to "Sodom" sale to U, and the two features going to 20th, excluding France and Italy, "Leopard" and "Altona," Titanus is dickering with Warner Bros. on another (unspecified) deal.)

Predict Suit In U.S.

It's believed in New York that Titanus Films of Rome is contemplating filing suit, possibly in California, against director Robert Aldrich for damages and interference with completion of "The Last Days of Sodom and Gomorrah."

Move would follow Rome court decision against Titanus (see above) giving Aldrich "full paternity" (i.e. approval of all cuts made by producer).

Aldrich victory set interesting (to Yanks) precedent by confirming that any director, Italian or foreign, maintains "control" over negative (along with writer and composer), as long as he is working in Italy, hence subject to Italian law which diametrically opposes U.S. and other legislation on this score.

Titanus counterclaim, if and when filed, would presumably seek to invoke clause in Aldrich-Titanus pact for "Sodom" which specifically stated it was subject to New York State law, not Italian legislation.

Universal is in final stages of negotiation for distrib rights to "Last Days of Sodom and Gomorrah," originally launched as three-way production by Joe Levine's Embassy Pictures, Titanus of Italy and Consortium Pathe of France. Levine reported last August he'd sell U.S.-Canadian rights to major distributor. Rank organization has set deal for release in United Kingdom, Germany, Latin America, with Pathe handling France and Belgium.

TV DOING THE SPORTIN' THING

National Nielsens: NBC Takes Lead

(Two Weeks Ending Feb. 4)

With Bob Hope's whopping 35.2 as a contributing factor, NBC-TV moved into No. 1 position on the national Nielsens for the two-week period ending Feb. 4 (and also took the lead on the 24-city competitive market report for the two weeks ending Feb. 18). On the national, NBC's average nighttime audience was 31. CBS' 20 and ABC's 17.7. For the MNA's (24-market), NBC grabbed a 30.5, ABC 18.1 and CBS a 17.8.

NBC topped wins on most all counts. As a matter of fact, it's only "loss" was in the nightly win column via the national: CBS won four nights, NBC three and ABC none. But on the MNA, NBC won four nights, CBS two and ABC one. (Incidentally, on the MNA's, NBC's Saturday night movies showed up in eighth place with a 27.7 average. In half-hours on the National, NBC won 21, CBS 19 and ABC 11. In the MNA's, the half-hour wins were 24 for NBC, 15 for CBS and 13 for ABC. (While there are actually only 50 prime time half-hours to be counted, spanning 7:30 to 11 and 7 to 11 on Sundays, Nielsen reported 51 for the nationals (due to one tie) and 53 for the MNA's (due to two ties).

Following are the top 15 on the Nielsen Nationals:

Hope Xmas Show (NBC)	35.2
Wagon Train (NBC)	33.9
Boonanza (NBC)	32.7
Garry Moore (1st half) (CBS)	30.1
Hazel (NBC)	29.5
Red Skelton (CBS)	28.8
Dr. Kildare (NBC)	28.6
Andy Griffith (CBS)	28.3
Rawhide (CBS)	27.7
Perry Mason (CBS)	27.6
Candid Camera (CBS)	27.5
Garry Moore (2d half) (CBS)	27.2
Danny Thomas (CBS)	27.2
Gunsmoke (1st half) (CBS)	27.0
Gunsmoke (2d half) (CBS)	27.0

Bob Horton Wants to Sing, Act & Mebbe Even Produce for NBC

Bob Horton rejected a platitude by giving up that bird (gilded, at that) in hand to go for the two in the bush.

ABC-TV and Revue promised him plenty of coin to continue next season as hero and chief muller of "Wagon Train" but he gave it up, as most everyone now knows, to pursue a more variegated, if less certain, career. He hopes to sing, to act, probably to produce under the NBC-TV banner. If he stayed with "Wagon Train" when it shifts networks (NBC to ABC), he'd still be a western player, a stereotype he apparently wants to avoid.

"There is no comparison," he said the other day between the money offered to keep him on the "Train" and the relatively limited promised by NBC-TV in its one-year contract with the actor. "To play on 'Wagon Train' would have paid me much, much more," he explained.

His contract for next season with NBC-TV calls for a maximum of 10 appearances, unless he himself decides to do more. Horton said, however, it could be that the schedule won't leave him time for more than three major performances on the web.

"Besides paying me money to act," the actor related, "NBC is giving me money to develop some pilots. I certainly want to be more than on the performing end. And, furthermore, I have longer than the regular year of the contract in which to develop the properties." It seemed to Horton, at lunch last week (during a brief period of relaxation after a live appearance on CBS-TV's "US Steel"

Horton: 'Yes I Will'

ABC-TV says it has assurance that Bob Horton will not appear on "The Virginian," the new program that NBC plans to use in opposition to the ABC slotting of "Wagon Train" next fall. But Bob Horton says he can—and will—appear on "Virginian," if he chooses.

"I don't think they (ABC) can do anything about it. If NBC sends me a script and from the outside it says 'The Virginian' and on the inside there is a marvelous role, I won't feel the least like a traitor doing it." (As for his own contract with NBC, he can only be asked to do two "Virginian" stanzas, "unless I choose otherwise.")

Toronto Area's Code of Ethics For TV-Radio

Toronto, Feb. 27.

Designed to eliminate exaggerated, deceptive or misleading statements via radio or tv, a code of ethics has been adopted in the Toronto area to be known as "The Plan of Advertising Standards." Plan immediately received the endorsement of the Assn. of Canadian Advertisers and the Canadian Assn. of Advertising Agencies, with headquarters here.

Project is hoped to extend to other major, trans-Canada cities from Halifax to Vancouver, with radio and tv stations falling into line.

Advertising will be refused if it is untrue, deceptive or misleading, derogatory to other sponsors, contrary to established Canadian laws and legal regulations, or contains claims which cannot be proven.

Basis was planned by the Better Business Bureau of Toronto in co-operation with the Advertising and Sales Club of Toronto, with a highlight that no advertising claiming a general policy of underselling be used.

Knocking or making derogatory remarks about advertised merchandise to influence the purchaser to switch to another article is considered unethical.

(Continued on page 42)

ABC, de Laurentis Collab on Series

ABC Films prexy Henry Plitt is currently blueprinting an ambitious tv series in association with the Italian film producer Dino de Laurentis. Deal is currently in the talking stage between Plitt and de Laurentis but is understood to involve hourlong shows pegged to famous women in history.

The pilot show is to be based on the story of Marie Antoinette and would be filmed on location in Versailles where she was held prisoner until her execution. Other shows would be shot at de Laurentis studios in Rome.

THREE-NETWORK TAB: \$80,000,000

The three networks have over \$80,000,000 committed for sports programming rights, and the coin shelled out to capture major sporting events appears to be growing higher with key deals.

Two leading sports networks are CBS-TV and NBC-TV, each having about \$35,000,000 committed at this point for sports programming. Trailing with about \$10,500,000 is ABC-TV, whose forward thrust in the sports field was blunted by CBS-TV taking away the NCAA football games from the ABC-TV schedule.

The big dough commitment for CBS-TV is in football, \$10,200,000 for the NCAA college football schedule and \$9,300,000 for the pro gridiron National Football League. That's \$19,500,000 for football rights alone to be amortized over a two-year period, the length of both contracts.

NBC-TV's big money stake is in the World Series, a \$20,000,000 multi-year package which includes the All-Star games. Both CBS-TV and NBC-TV have weekend major league baseball, telecast under some severe market restrictions so as not to interfere with major and minor league gate receipts.

The recent big noise in the field has been made by CBS-TV's sports topper Bill MacPhail who did some surprise wheeling and dealing to nab the NCAA schedule away from NBC-TV, which put in a \$8,700,000 bid, against ABC-TV's bid of \$8,600,000. Veep MacPhail moved in on NCAA shortly after securing the NFL pro-football plum for \$9,300,000. How CBS-TV hopes to recoup all that big rights coin shelled out has many guessing. Web, though, is confident, and the affils selling those adjacencies should be more than happy.

NBC-TV's sports topper Tom Gallary doesn't expect to have any sports dimout during the football season. Gallary indicated that he'll be in there with other sporting events, above and beyond the web's eight bowl games.

In addition to the NCAA and NFL games, this is how CBS-TV's sports program roster shapes up: Four bowl games; "Sunday Sports Special," "Wonderful World of Golf," Masters Golf Tourney, Baseball Game of the Week, Triple Crown of Racing (Kentucky Derby, Preakness, Belmont Stakes), Professional Golf Assn. Tournament, United Nations Handicap from Atlantic City, and a possible "Football Game of the Week," an hour recap of a top gridiron event.

NBC-TV's sports highlights include: eight bowl games, Baseball's World Series and two All-Star games, weekend major league baseball.

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NBC Plays Thurs. Close to the Vest

If any slot for next season at NBC-TV is not firm, that slot is between 10 and 11 p.m. on Thursdays, after the high-stepping "Dr. Kildare" and "Hazel" brace.

NBC-TV, knowing it's a hot spot and highly saleable, is moving cautiously in programming this one. This fact, it is well known, may have cost the network a substantial hunk of Procter & Gamble nighttime biz.

Bankroller wants an hour action-adventure stanza in the slot. Some of the brass at NBC-TV, however, want to slot "Ensign O'Toole," a half-hour situation comedy, backed up by "Chet Huntley Reporting" at 10:30. Since even some of NBC itself wants to ride with an hour actioner, it's in doubt whether the half-hour back-to-back will prevail for Thursday at 10.

One of the principal reasons for the two half-hour is the fact that NBC would like to preserve a slot for Huntley and thereby enhance its new-pubaffairs image.

CBS-TV's 'There's Nothing Like A Star' Formula; 60-Min. Gleason, Skelton Series, Lucille Ball Back

By MURRAY HOROWITZ

Proof Is In the Number

CBS-TV's sports department is pitching hard to obtain a nighttime summer slot for its regular "Sunday Sports Spectacular."

Nielsen ratings being brandished for "Sunday Sports Spectacular" estimate that the show has an average audience of 6,585,000 homes every week this season. It's share of audience for the 2:30 to 4 p.m. period for January through mid-February varies from a 30.6 to a 59.1.

Brit. Musicians Get a TV Break In Actors Strike

London, Feb. 27.

Ill wind of Actors' Equity dispute with the commercial tv web, which has precluded all live drama and other live entertainment programs on the indie outlet, has however blown music and musicians their biggest video break to date. Tooter shows, which have been tried from time to time by the stations, have never really ascended above the "iffy" status and the 13 contractors (and the BBC) have been under constant pressure from the Musicians' Union to use more of its members.

Now, as a direct result of the actors' layoff, the croquet and quaver shows are becoming more prominent on both major and regional station schedules. Associated-Rediffusion, for example, hitherto, somewhat shy of music-to-catch-viewers-by, has slotted a 13-week, "Find the Singer" contest, featuring Lou Preager and his Orchestra. Also in the skeds is a 15-minute "Swing-a-Song" project and dickers are going on to mount a series of specials starring the Gerald Orchestra.

ABC-TV, weekend-only commercial outlet runs "Thank Your Lucky Stars," a prime time vehicle inhabited by beat singers; "Sing Along With Joe," featuring the piano of Joe Henderson and now, is thinking of a further series of Mantovani's vidfilms.

At Associated TeleVision, always high on light entertainment shows, another series of Lonnie Donegan songalogs has been set up and the "All That Jazz" skein extended from six to 15 segments. ATV also has picked up the Australian-made "Winifred Atwell Show" which co-stars Miss Atwell and her honky-tonk piano.

But it is in the small regions that the pace for new, hip entries is being set. Anglia-TV may be taken as typical of the others with its two new-tuneshows earmarked for bows next month with two further program on the stocks. New projects are "Beat," which speaks for itself, and "Rehearsal Room," showcase for local jazz bands etc., plus name gueststars.

FIRST LADY'S INDIA TOUR NEWS SPONSOR

ABC-TV will present a daily five-minute news special on the Jackie Kennedy junket to India and Pakistan with Maybelline, via the Post & Morris agency, Chicago, bankrolling.

Web's Washington news man John Edwards and an ABC director and camera crew will travel with the First Lady from the outset of the trip, beginning about March 14, to the windup. Femme newscaster Lisa Howard will be New York anchor for the daily show to be aired at 4 p.m.

The return of the star vehicle—ranging from a full hour of Jackie Gleason to a half-hour with Lucille Ball—brightens the '62-'63 marquee of CBS-TV.

Web for the new season is riding heavily on name entertainers, the new and the old, and the bet is out that some of the show biz tin-sel, dimmed by an overdose of formula celluloid, will redecorate the medium.

It's a Gleason who will hold sway Saturday nights from 7:30 to 8:30 p.m. Gleason is understood to be dickering with Audrey Meadows, his "Honeymoon" wife, as a regular on his new variety show, budgeted at \$150,000 gross. Gleason, who has a long term deal with CBS-TV, is putting his all behind the new project, avoiding any other commitments, whether from motion pictures, stage, etc. Show has been nabbed by Drackett, Colgate-Palmolive, and Philip Morris, adding up to a two-thirds sold out status.

It's a Red Skelton expanded to a full hour Tuesday nights starting at 8:30 p.m. Already lined up for the Skelton vehicle are Best Foods, S. C. Johnson, the Skelton regulars, Phillip Morris and either Lever or General Foods for the remaining quarter.

Strong contender for the Wednesday 7:30 to 8:30 p.m. slot is "Young Men In A Hurry," vidfilm series built around the Kingston Trio. If that doesn't make it, there's Max Liebman's comedy hour, another star vehicle.

Lucille Ball half-hour is slated for Sunday nights at 9 p.m., with Lever Bros. and General Foods alternating, the deal contingent on the delivery of an okay pilot. Then there's Jack Benny returning, in a new time slot, Tuesdays at 9:30 p.m., with one of the alternate sponsors State Farm Auto Insurance remaining with a renewal.

Mondays it'll be the Danny Thomas and Andy Griffith hits returning with a new and expected powerful lead-in, "Real McCoys," lured over by big cash from ABC-TV.

Looking at the web's schedule from the perspective of the stars, this is what Tuesday night looks like from 8:30 to 11 p.m.: Skelton from 8:30 to 9:30, followed by a half-hour of Benny, leading into a full hour of Garry Moore. Evening opens at 7:30 with "Gunsmoke" reruns (Marshall Dillon), followed by the new Lloyd Bridges starrer

(Continued on page 31)

\$4,500,000 NBC Scott Paper Buy

Scott Paper is returning to NBC-TV next season as co-sponsor of the Friday night half-hour "Vive Judson McKay." On CBS, the bankroller fostered "Father Knows Best" and this season a second Robert Young stanza, "Window on Main Street." Deal marks the resumption, after several years, of doing biz with NBC.

The Scott buy is worth approximately \$4,500,000. Sponsor reportedly was miffed at CBS when that network was willing, some two or three months ago, to give General Foods Scott's prized Monday night 8:30 slot. Moreover, the sponsor has not been happy with the results of "Window."

Scott has also bought four NBC day time quarter-hours weekly, which drives the cost up to that \$4,500,000 mark. It's held that the paper company will probably come thru later with still more coin for NBC.

The paper manufacturer joins Brown & Williamson on "McKay," set for 9:30 Fridays, between Mitch Miller and the new Jack Paar prime timer.

Pooling of Glenn Shoot Convinces TV Webs They Can Live Together

After the huzzahs over television's crackerjack coverage of the man-into-space shot last week faded away, network execs were brought face-to-face with the brass tacks question: what do we do about the next manshoot from Cape Canaveral scheduled in about eight weeks?

A couple of answers, but far from all, are already clear. One is that public interest in the Lt. Col. John Glenn shot indicates that tv must once again do an all-out, on-the-spot job. The other is that some formula for pooled tv coverage must be found that will minimize the enormous expense involved in the almost inevitable postponements of the manned space shots. The tab just for the pool coverage of the Glenn shot and the ceremonies with Pres. Kennedy last Friday (23) came to \$780,000, a figure which the three networks tripled with their own costs.

While the orbital expenses somewhat dimmed the general elation, new execs were gratified by the display of inter-network cooperation in handling the pool. Considerable bitterness, jealousy and jockeying among the three networks were present at the outset of the pooled operation a couple of months ago, but at the end an industry esprit de corps and harmonious teamwork prevailed. ABC-TV's Frank LaTourette, who took over as producer for the pooled coverage after Lou Shollenberger was seriously injured in a fall while rigging some lights, said the relations among the three networks were "absolutely perfect" despite the great pressure that built up over the successive postponements.

By the time everything was "go" last Tuesday (20), relations between the scientists at Cape Canaveral and the television newsmen also had considerably improved. The top brains at the National Aeronautics & Space Admin. initially resented the circus atmosphere that accompanied the troupe of over 500 tv and newspaper reporters gathered at Cape Canaveral for the takeoff. This attitude, however, quickly evaporated as the NASA personnel became convinced that the broadcasters and newsmen were doing a necessary public relations job in selling the American public on a \$5,000,000,000 outlay for space probing.

Jules Bergman, ABC's science editor who handled the network's assignment at Cape Canaveral, said the advent of the space age dictated the need for newsmen who were knowledgeable in the field of science. "It's as feasible for a city-side and political reporter to cover a man-shoot as it would be for a science specialist to cover a political convention."

Hub's Plaudit

Hollywood, Feb. 27. TV Producers Guild presented producer Hubbell Robinson with newly-created plaudit award at Bel Air Hotel black tie dinner Sunday which 150 topflight tv personalities paid \$30 per couple to attend.

Robinson, former CBS veepee, was cited for initiating such projects as "Climax," "Playhouse 90" and "Seven Lively Arts," plus other programs.

BBC Scores Major TV Scoop on Glenn

London, Feb. 27.

Video screening throughout the U.K. of astronaut John Glenn's triumphant rise into space, represented a major news scoop for BBC-TV which compiled a split-second program—mainly from NBC tape—on Glenn's countdown and blast-off. By injecting the 525-line tape into a standards converter at London Airport, a 405-line transmission reached British screens by 10:30 p.m., eight hours after the event. BBC news competitor, Independent Television News, did not manage to put out blast-off film until Wed. (21) when it aired a special program on the full commercial network.

BBC-TV coverage of the historical flip was greeted with hundreds of phone calls of congratulations, says a Corp. spokesman. Native press praised up the Corp's efficient news sense with such superlatives as "most momentous occasion yet achieved by tv" and "a remarkable job" and "most complex worldwide broadcast ever achieved."

With ITN limited to through-the-day newscasts, BBC's topical program "Tonight" (8:30 p.m.-7:30 p.m.) overran by 15 minutes to capture snatches of trans-Atlantic conversations from NBC commentators and rocket control centre as capsule reentered the atmosphere. Commenting on the various developments were Richard Dimbleby, ace BBC commentator, and Dr. Tom Margison who filled in the scientific bits. A huge globe, lined appropriately enabled helpers to

(Continued on page 44)

'Captain Video' (Glenn) Wows 'Em

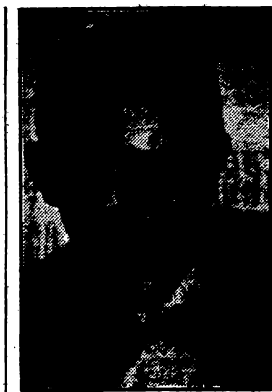
By ART WOODSTONE

Lt. Col. John H. Glenn Jr. has attracted more attention from television than any other individual, save for performers, who need it, and politicians, who want it. Radio has matched tv's donation approximately time period for time period since Glenn locked himself into Friendship 7 for the first of several times some weeks ago.

Glenn got more coverage after his flight around the earth than he did for the flight itself. That's because the soldier-spaceman makes a great human interest yarn. It's also because his triple orbit could mean so much to United States prestige the world over.

Yet Glenn neither needs all this videonic hoopla, nor does he apparently want it. Like Alan Shepard before him, Glenn represents a popular, if uncommon breed of contemporary man: he's as virile as he is modest, as accomplished as he is brave, and he possesses both gentle humor and profundity.

In short, he's the near-perfect idol. There is thus no denying this human interest quality which makes him so good a story for all media, nor is there much sense denying the underlying propagandistic value to this country of showing him off. But even with this, time could well establish for historians that the amassed "Glenn



VAUGHN MONROE

TV Dramatic Debut on "BONANZA" NBC-TV, March 4th
Mgt. Inv. Siders
320 E. 54th Street, New York
PLaza 1-5166

Maybe Reprieves For ABC Breed And 'Corruptors'

The sweeping revamp of ABC-TV schedule due for 1962-63 season may yet spare one or two current shows now on the list to be axed. The shows that may be reprieved are "Target: The Corruptors" and "The New Breed," either one of which may wind up in the Friday at 10 p.m. berth. "The Corruptors," now holding down that slot with good ratings that network execs think should be better against its competition, is given a better chance to survive than "The New Breed."

At least 11 new shows are definitely set for next season. These include "Battle Zone," "Rodeo, U.S.A.," "Come A-Running," "Mr. Smith Goes To Washington," "Combat," "Mac Thompson," "Wagon Train," "Going My Way," "Our Man Higgins," "The Workmen" and the Roy Rogers show. There are still a half-dozen half-hour slots to be filled and ABC-TV execs have been combing through the 28 pilots they have financed for next season's candidates.

While ABC was strong on the cartoon shows at the outset of the 1961-62 season, based on the click of "The Flintstones," no new cartoon entries have as yet emerged as a definite bet for next year. In this category, only the "Flintstones" has been pencilled in on the '62-'63 sked in the same Friday night 8:30 p.m. spot.

The Case of the Footloose Moose

Jay Ward's Irreverent Bullwinkle Creates Some 'Dim Views' Around Industry

GF Digs 'Secret'

General Foods, a current participating sponsor in "I've Got A Secret," has bought half sponsorship of the game show next season on CBS-TV, moved to Mondays at 8 p.m. in '62-'63. "Secret" currently is telecast Mondays at 10:30 p.m.

Charlton Heston: TV Not for Me'

St. Paul, Feb. 27.

When he was in the Twin Cities last week for the Minneapolis opening of hard-ticket "El Cid," which received poor columnist reviews in both of the other Twin City's daily newspapers, Charlton Heston let it be known that he doesn't care for television.

Heston confided to St. Paul Dispatch editor P. M. Clepper that he has a low regard for video's programs generally, and holds the medium in little esteem. Clepper published the "El Cid" star's opinion in his Dispatch column.

"TV, aside from the news, is all 'B' movie stuff," Heston was quoted. "I'd like to do more tv. But there are none of the great live drama shows left, such as 'Studio One' and 'Playhouse 90'."

"Last summer I did my first filmed tv show. It was on 'Alcoa Premiere,' and I played the role of a half-blind carnival worker. It was such a good script, but I was disappointed in the finished product. As a result it turned out to be just another tv show, which isn't saying anything for it. We just didn't have the time to make it excellent."

"After all, tv isn't bad because it lacks talent. The talent is there in abundance. TV is bad because it can't afford to take time to make things right."

Briller's New Post

Bert Briller, ABC vice-prexy over tv sales development, has been tapped to vice-prexy for affiliate communications. In the newly-created post, Briller will act as liaison between the afloats and the webs, providing stations with info on network projects and listening to comments and criticism from the afloats.

Producer Jay Ward says his proposal for a 35-story statue of Bullwinkle J. Moose to be erected next to the Washington Monument has not yet been approved. It could be that the U.S. Forestry Service is blocking the okay.

Ward, who is in New York blowing a loud moose-mating call at the local press, figures the USFS is still shook up by the satirical ribbing his "Bullwinkle" show gave to the Service's stalwart, if square, symbol of fire prevention, Smokey Bear. A segment of the NBC-TV Sunday night animated series featuring show regular, Dudley Do-Right of the Mounties, guested Stokely, a bear in Forest Ranger's hat who started fires.

Ward says that 7:40 a.m. on the morning following the show, a representative of the U.S. Forestry Service of California was waiting for him at the door of Jay Ward Production's Hollywood studios. "Blond, square-jawed—he bore a resemblance to Dudley," says Ward. The flesh-and-blood Dudley failed completely to see the humor in the inflammatory ways of cartoon Stokely. Result was a parlay of hot communications involving the network, the agency (Dancer, Fitzgerald, Sample), the government and Ward. In the flurry, the seg was killed for rerun, but, says Ward, he stalled long enough to get in all the web delays.

The live-action Dudley, says Ward, reappeared at the studios the same afternoon brandishing an Act of Congress that protected the Service's exclusive rights to Smokey under penalty of possible fine and imprisonment.

Besides the brush with official Washington, Ward's Moose and his friends have raised the hackles of network execs, clients and the lawyers rapping Red Skelton and Durward Kirby. Skelton took issue with the voice of a character he said resembled his country rube characterization. Kirby, says Ward, didn't care for the Kurward Derby hat featured on one show. "Name a hat after any one of our characters," Ward told the Garry Moore announcer. The offer was refused.

Ward says Bullwinkle's irreverence has caused plenty of problems with network continuity acceptance folks, but the worst blow was the loss of the hand-puppet moose for segues. Filmed shortly before airing, the puppet segs could be topical, such as the pre-Thanksgiving show when Bullwinkle invited the NBC board of directors to the show's feast, then produced the web's color peacock roasted and ready to serve. It was shortly after, says Ward, that a directive was delivered which read: "We all feel the show would be improved by elimination of the hand-puppet sequences."

Ward says the web has taken an equally dim view of the off-show Bullwinkle promotions, like the dancing girls and band dressed in (Continued on page 44)

Soviet Pullout Trims CBS-TV's Coverage of Ice Hockey Championship

Because of the Soviet sphere boycott, CBS-TV will telecast only one of the games of the 1962 World Amateur Ice Hockey Championship meet in Colorado Springs and Denver.

Game to be telecast is Canada vs. the United States on Sunday (18), from 1:30 to 4 p.m. Meet is being held in the U.S. for the first time in the Western Hemisphere, with all other championship meets held in European capitals in prior years.

Prior to the Soviet pullout, CBS-TV's sports division had planned the telecasting of at least three games. Soviet sphere pullout stems from the East German situation, with NATO nations declining to grant travel permits to members of the East German team.

Jack Whitaker will be program host. Present sponsors on "Sunday's Sports Spectacular" will ride with the additional time for the ice hockey game.

John Raitt, Jane Morgan Concert Showcase As Trailer for TV Entry

Hollywood, Feb. 27.

Somewhat of a new twist will be given showcasing top talent for potential tv show when Pierre Cossette, who manages both singers, puts John Raitt and Jane Morgan together for a concert at Santa Monica Civic Auditorium March 10 on a bill tagged "From Paris To Broadway." Lou Robin's Concerts Inc. promotes.

According to Cossette, staging will be with an eye to attracting bids from tv, and to that end Henry Jaffe, who produces "Bell Telephone Hour" on NBC-TV, will attend, along with other video production execs. Prior to beach bash, show will break in with one-act at San Jose for a promoter there. Raitt will baritone hits from Broadway shows, with Miss Morgan essaying Continental chants. Her husband, Lawrence Stith, will accompany her on the 88 and Raitt's wife, Marjorie, will accompany him on the keys.

To effect the showcasing Cossette, for his singers, is getting only \$1,500 guarantee against 50% of all boxoffice over \$3,500—with stipulation house be scaled to at least \$8,500 SRO potential. Robin has scaled it to \$8,800 maximum.

time" on tv and radio and in the press was somewhat excessive. The flight itself is one thing, but the tv cameras trained on empty streets at Coca Beach last Friday (23) and in rainy Washington last Monday (26) is another. Although he himself constantly appealed to the media to consider his act as the joint accomplishment of his conferees—the other pilots, the scientists and the administrators of the National Aeronautics & Space Administration—almost all the

visible stress was placed on his role alone. (Thursday's New York Times tribute to Glenn, incidentally, will be the largest single event ever staged in the city, particularly as it relates to pooled network coverage of the event and all other incidentals. Awarding of the city's Medal of Honor to Glenn will mark the first time it has ever been bestowed upon anyone but a head of state.)

"All The Way" Too Much?

In covering the parades, the Glenn speech (actually more a talk than a speech) before the joint Houses, and the Glenn family television did a tremendous job. So did radio: But to get the story, tv and radio, it's felt, spent more time than necessary on the long, empty spaces between.

The electronic media might have better served themselves and their audiences had they showed restraint and taped the highlights for evening airing. That way the chaff could have been minimized and the wasted time could have been used by tv-radio newsmen to better assess the role of the scientists.

Last week, for the Coca Beach parade, the tv technicians and directors had more than their normal share of trouble. They were, armed with a host of cameras, manpower, vital transmission equipment and a lot of dollars. In fact, the broadcast output for the flight's aftermath was possibly as great (Continued on page 35)

Glenn Preemption Tab

CBS-TV isn't doing any waiting about it, but the web will lose about \$750,000 in sponsor preemptions, reimbursing talent, etc., in its coverage of the Glenn orbital flight story. The \$750,000 is above and beyond the actual production costs in covering the Glenn news-making events.

The tab in sponsor preemption costs, etc., includes tomorrow's (Thurs.) ticker tape N.Y. parade for the astronaut, and the Saturday dry run, which didn't come off sponsor Savings and Loan Foundation, Inc. in its last minute buy of Tuesday's (20) shoot, had the ride of the year on CBS-TV, but found subsequent coverage outside its budget limitations.

TV'S ALL-CHANNEL FIASCO

FAST BOIL ON DEINTERMIXTURE

Washington, Feb. 27. Federal Communications Commission's UHF blitz rulemaking, hit by the hot battle over the all-channel receiver offensive, brought on a fast boil of comments from interested parties.

The split, naturally, was along lines of special interest with the vested VHF people plugging generally against the several proposals ventured by the Commission as possible ways of transforming the vast UHF band from its present vast wasteland condition. The scales tipped heavily toward the opposition, in terms of sheer tonnage of anti-deintermixture comment.

Commission's multi-pronged deintermixture program encompasses these rulemaking propositions: deintermixture of Chicago-Urbans, Ill. Rockford, Ill. Madison, Wis. Erie, Pa. Birmingham N. Y. Hartford, Conn. Montgomery, Ala. and Columbia, S. C.; possibility of switching all or a big part of tv to the UHF band; possible simultaneous VHF and UHF telecasts by same licensee; junking the UHF table of assignments; and discarding comparative hearings on UHF channels.

The Anti-Switch Campaign. Definitive statement for the opponents was delivered by Assn. of Maximum Service Telecasters in the comments filed at FCC. AMST, made up of tv stations operating at the top permissible power under FCC rules, went down the line against any switch to UHF, either by market or nationwide as "contrary to the public interest." Assn. plugged instead for its position that V's and U's should grow up and compete together in the same communities and across the board.

Deintermixture, any kind, would cause "tremendous losses of service and dislocations of service" by eroding VHF telecasting, AMST argued.

AMST, in a brief prepared by D.C. law firm of Covington and Burling, averred that the FCC deintermixture deal "poses fundamental policy issues" some of which Congress, rather than Commission, should decide.

Two uncontroversial proposals which FCC ran up the flag pole were saluted "vigorously" by AMST—relaxation of some technical requirements imposed on UHF telecasting and setting aside further U assignments for teevee. In addition, Assn. said it was all for the all-channel bill, provided safeguards were installed preventing a slippage of tv into UHF.

On the engineering side, AMST presented elaborate exhibits which it said showed that 68,305 square miles—or larger than all New England—would lose at least one reliable Grade B tv service if the light specific market deintermixture were effected. All Grade B or better reception would go off the screen for 8,675 square miles, according to AMST. Moreover, because the areas which would lose such service tend to be sparsely settled, odds would be against their getting a UHF station as a replacement in view of economic realities, the brief said.

The Farm Voice. National Council of Farmer Cooperatives went along with this line, averring that the farmers deserve tv and what with the shorter range of UHF, many would miss out under the FCC scheme to strip away the V's. National Farmers Union took about the same tack.

ABC, which has a special axe to grind because of its desire to make deeper inroads into the two VHF or less markets all its own, said the eight cities earmarked for UHF-only are "ideally suited for the furtherance of UHF." No "significant loss of tv service would ensue, the web contended, taking issue with position of AMST on result of the deintermixture.

The proposed deintermixture would permit effective competition (Continued on page 48)

You Ain't Seen Nuthin' Yet

Washington, Feb. 27. Broadcast reps from the boondocks huddle here this week with the storm flags fluttering from fresh stirrings on the regulatory front.

Annual confab of state broadcasters prexies gets under way tomorrow (Wed.) in the shadow of Newton Minow, big as ever. Depending on how they sniff the windy issues of the New Frontier approach to broadcasting, the conventioners could fan some fires themselves and make it a big blow.

Current hassle over the tv spectrum with Minow's all-channel set blits evidently out of gas before it got going, announcement of the "informal" inquiry into how Chicago tv stations are catering to the community and many implications thereof loom large in the D.C. atmosphere.

On tap for the three-day convention is a classy array of speakers, including Chairman John Pastore (D-R.I.) of the Senate Communications Subcommittee, Minow-in-the-flesh, White House News Secretary Pierre Salinger, and,

naturally, NAB prexy LeRoy Collins, the host.

The Presidents' meet will fuse with a pioneer NAB Public Affairs Editorizing Conference beginning Thursday (1). Secretary of State Dean Rusk will be a feature attraction for this two-day affair on the why's and whereof's of pubaffairs practices and policies.

Representatives from 43 state associations—the president and/or top lieutenants—have signed up for the event to be held at the Shoreham Hotel. Collins has predicted the sessions should be the "most successful" ever held with the tie-in with the editorizing confab and its format.

Minow, who speaks to a joint luncheon of the editorial delegates and state presidents Thursday, will be watched closely for signs of a possible new tack. He faces the unpleasant task of compromising his all-channel pet project to retain any hope for its passage. Realistically, he may be adjusting to an outright defeat. He's said previously more regulation will be necessary if there is no all-channel set requirement. The possibility can't be ruled out that Minow may

give the state presidents a peek at the big stick in their future if Congress cold-shoulders all-channel receivers.

The state broadcast execs always do some Congressional buttonholing while holding their annual get-together. If they go along with NAB's stance toward the all-channel bill, they could solidify Congressional resistance further to the FCC version. Commission doesn't want any prohibition placed on it against moving VHF assignments to the U band, a bar being urged by major industry segments.

Still reverberating ominously—to some at least—is the FCC announcement of the Chicago hearings which might put back the fear of Minow in industryites who had just become accustomed to the new ways of FCC.

Meanings of this move may be unepeeled at the convention.

The state broadcaster chiefs form the nucleus of a potent lobbying force. Once given the word here, they can spread it at home where the burners can be lit under the grassroots pressure cookers.

A MINOW DEFEAT IS IN THE CARDS

By JAY LEWIS

Washington, Feb. 27. The all-channel receiver bandwagon that appeared to be in motion before last week appears to have slowed down to a crawl.

In fact, it might fall victim to the old Congressional stall—a more than sometimes fate of broadcast legislation which threatens to shuffle the vested interests.

Federal Communications Chairman Newton Minow may be in a sense, a loser on two counts. When the Commission appeared before Senate Communications Subcommittee to champion the bill to require manufacture of all-channel sets only Minow lost his classy style for a few moments.

For the first time in the recollection of observers at the session, his police cracked a little. Some aver he was flustered, and uttered some wrong things to Subcommittee Chairman John Pastore (D-R.I.).

But in addition to the loss (temporary) of composure in the face of unexpected Congressional tactics, Minow stands a better-than-even chance of losing out in the all-channel fight this season even if a big concession is made.

Virtually no chance is given of getting the bill without bending it considerably to the shape urged by the moneyed VHF interests and their allies.

This might be construed as a personal setback for Minow in view of fact he's been the most vocal in showing the legislation of late. He—and his colleagues—have touted the bill, designed to open up doors to UHF, as their one big request from Congress this session. Compromise, outright turnaround, or death-by-the-pigeon-hole shape as the three likeliest fates for FCC's top priority bill. (Being the second session, all bills still hanging around when Congress quits next summer or fall are dead.)

Stumbling Block

Chief stumbling block for the legislation and target of criticism from lawmakers, major industry segments and non-broadcast groups allied with latter, is its failure to pledge forbearance from shifting present VHF assignments. Into UHF frequencies, either through selective deintermixture or a nationwide UHF fiat.

This hurdle might have been overcome had there been no present broad deintermixture rulemaking going on (see separate story). Unfortunately, FCC launched the deintermixture rulemaking last year at a time when it thought the all-channel legislation was for all intents and purposes a dead pigeon. But a combination of factors, not least of which was the blitz waged by Minow and desire of the networks to be as affirmative as possible at the FCC programming hearings (and so plugged all-channel sets) gave life to the comatose legislation.

The networks (except for ABC), the top VHF interests represented by Assn. of Maximum Service Telecasters and National Assn. of Broadcasters all are giving lip service to the bill, but on condition FCC is prohibited from making any blanket or specific crag of present V assignments.

They insist on a policy of togetherness whereby the U's and the V's grow up and compete side-by-side in the same marketplace. All-channel legislation will equalize the competition, they conjecture. But the all-channel legislation plus deintermixture, according to their view, would simply be use of the all-channel requirement to ease the task of deintermixture, burdening which is the fire of a populace forced to buy converters and other UHF gadgetry to get tv. With all-channel receivers flowing in and VHF-only sets phasing out, this political and practical problem to

(Continued on page 48)

Lever Eyes ABC For Loretta Show

Lever is seriously eyeing the 10-10:30 p.m. Sunday slot on ABC-TV for a new half-hour series fronted by Loretta Young, longtime a tv friend of Procter & Gamble.

The stanza, which Lever has nurtured almost from its beginnings, is a continuing drama, with a running character, unlike Miss Young's old anthology.

Before Lever can get the Sunday-at-10 berth the Alcoa situation has to be resolved. Alcoa has a hold on the Monday 10-11 slot one week and the Monday 10-10:30 slot the other week, a scheme like its present Tuesday situation on ABC. But the Alcoa option is about ready to run out and the bankroller has yet to come up with a sponsor and a program for the alternate week half-hour that is unprogrammed, it is reported.

Lever has looked at all three webs for a slot for Miss Young, and if ABC's Monday time doesn't open up by early next week, it's likely the bankroller will press elsewhere for clearance.

ABC-TV Daytime Boast: The Women Love Us; Cite ARB Audience Data

A move, begun two years ago, to improve its image among distaff viewers is now paying off for ABC-TV's daytime programming schedule. A poor third in 1959 in the ratio of adult women viewers per set, ABC-TV now has climbed into a virtual tie with CBS and NBC in this department, according to the web's analysis of ARB's National Audience Composition data for daytime programming. The figures show ABC-TV's women per set climbing from .74 in 1959 to .85 in 1961, compared to an .87 ratio for both NBC and CBS.

Further strengthening of ABC-TV's femme appeal during the daytime hours is expected with the debut of Tennessee Ernie Ford's morning strip in April. He'll replace "The Texan," which has had a low femme viewing audience.

Lorillard Buys Paar

The first sponsor to buy into the weekly hour by Jack Paar, slated for '62-'63 on NBC-TV, is P. Lorillard. The cig house came in this week for an alternate-week half-hour.

Paar is scheduled for 10-11 p.m. Fridays. Lennen & Newell is the Lorillard agency.

Ouch!

Washington, Feb. 27. FCC's legal office Monday (26) urged that the Jacksonville, Fla., channel 13 license assigned to Florida-Georgia Television Co. (WFGA-TV) be declared void and all applicants disqualified for alleged wire-pulling.

The harsh recommendations were contained in a brief filed in the rehearing proceeding on the ex-parte case. If affirmed by the full commission, it would amount to the harshest ruling handed down so far among the string of tv channel grants gummied up with off-the-record charges. Even in Miami channel 10, where the license was jerked from Public Service Television, one applicant was given a clean bill of health.

WFGA-TV has been operating since September 1957.

SG's \$1,372,727 Record 6-Mo. Net

Screen Gems had a sixmonth net of \$1,372,727 (after taxes) for the fiscal period ending Dec. 20. Company says its the best take in its history.

The like six-months in 1960 drew only \$972,592. The new net represents the equivalent of 34 cents a share vs. the 38 cents of the first six months of fiscal '60.

SG concluded 1960 with a net income of \$2,665,371, with per share earnings on the full year at \$1.05.

'Celeb Talent Scouts' Or 'Way Out' as Summer Filler for Garry Moore

Hour versions of "Celebrity Talent Scouts" and David Susskind's "Way Out" are contending as a summer replacement for the Garry Moore show at CBS-TV.

Irving Mansfield's "Celebrity Talent Scouts" has been a perennial summer replacement, but has never been tried in a 60-minute format. Susskind's "Way Out" off-beat drama series had a run on CBS-TV in a half-hour format. Moore's slot is Tuesdays from 10 to 11 p.m.

Dick Van Dyke and Gertrude Berg, which initially were thought to be off for the summer, will stay in their respective time slots, with reruns being played during the dog days. Dick Van Dyke occupies the 9:30 to 10 p.m. Wednesday slot, and Gertrude Berg, is Thursdays at 9:30 p.m.

D.C. Correspondents Dinner: Big 3 Missing But a Socko Affair By LES CARPENTER

Washington, Feb. 27. Sid Caesar, Roberta Sherwood and Johnny Puleo contributed the show for the annual blacktie dinner of the Radio-Television Correspondents' Assn., an event designed to give Washington broadcasting reporters a chance to take their favorite VIP news sources out for a big night.

The vast Sheraton Hall of the Sheraton-Park Hotel was loaded with high ranking Government officials, although the "big three" were missing: President Kennedy, Vice President Lyndon B. Johnson and House Speaker John W. McCormack. The President and the

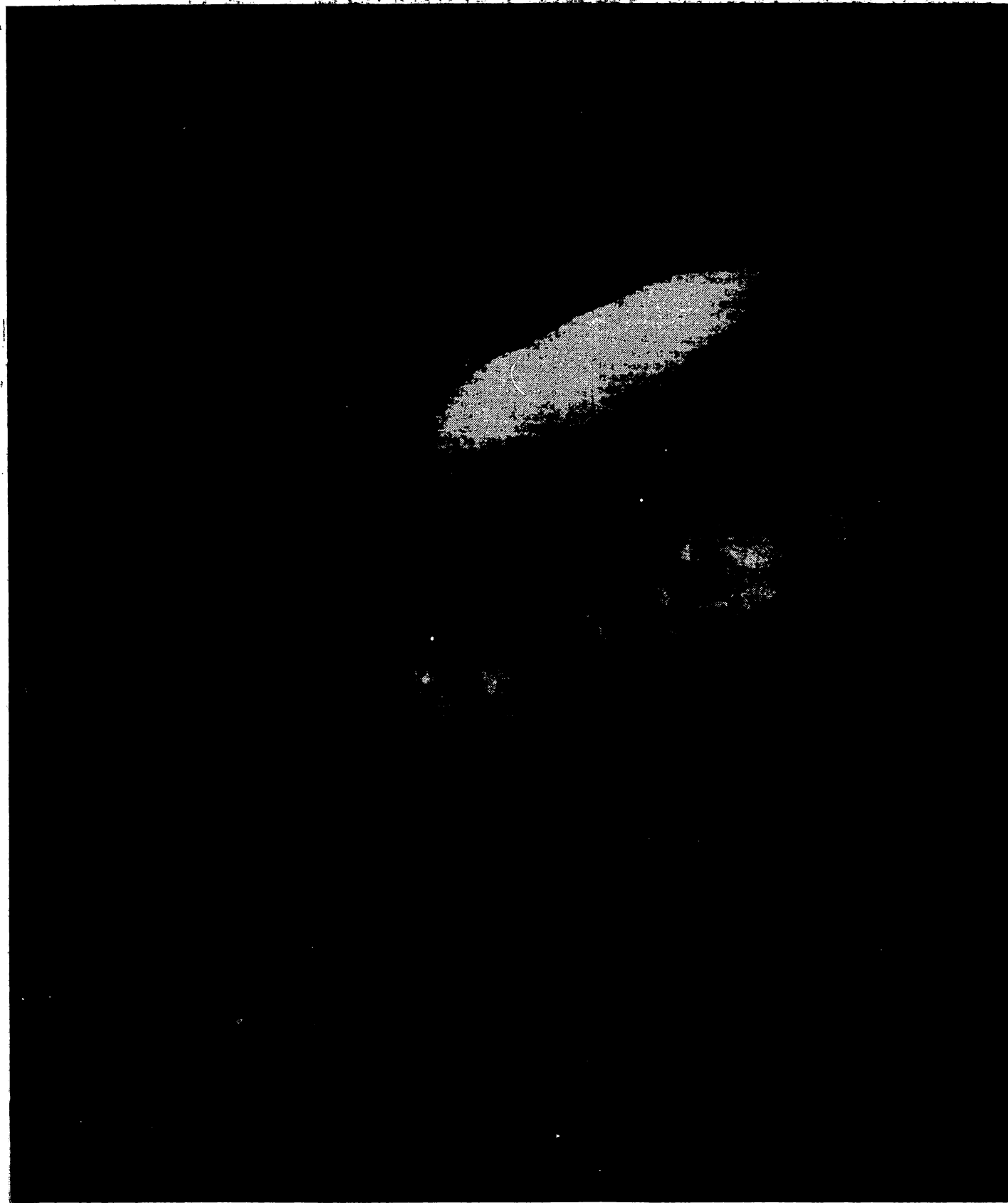
(Continued on page 48)

Canon 35: Will It or Won't It?

Chicago, Feb. 27. The American Bar Assn. Apparently is willing to reconsider its 25-year-old Canon 35, which bars broadcasting equipment from courtrooms. At a winter meeting here last week, an eight man committee for ABA heard the arguments of broadcast newsmen and press photographers for the abolition of the ban at the discretion of the court. The committee is expected to make a recommendation to ABA by August.

Among the spokesmen for the broadcasting cause were Frank P. Fogarty, chairman of the freedom of information committee of National Assn. of Broadcasters, and FCC chairman Newton N. Minow. Minow, who addressed the committee by letter, wrote: "Radio and television are basic parts of the press, performing a public service in a responsible manner." He said that broadcasting was being treated as a second class news media because its portrayal of news is audio and pictorial.

Supporters of Canon 35 continue to argue that the admission of radio and tv equipment in the courtroom might imperil justice,



He may be a spineless jellyfish to

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1 ON ABC-TV—DAYTIME

L.A. Resistance to Stiff-Priced Post-'48 Features Breaking Down

Hollywood, Feb. 27.

L.A. channels, frosty to the major studio post-1948 backlogs only a few months ago, are taking a new and more favorable look at those ptx. A renewed interest and receptivity in the post-1948 is best illustrated by the purchase by KTTV of an MGM package for over \$1,000,000, a move representing a complete change in policy for that channel.

At KNXT, where there was also stiff resistance several months ago because of the prices, it was acknowledged the market is loosening up and there will be some buying of post-1948s.

Bing offered at the present time are Warner Bros.-7 Arts (Vol. III), an Allied Artists group, and an M. and A. Alexander package, all post-1948s. Asking price for the WB-7 Arts ptx is around \$20,000 per pic, it was reported.

KHJ-TV, long a leading ptx buyer, has in recent weeks acquired the WB-7 Arts (Vol. II) package of post-1948s and the UA package of the same vintage, and is now talking a deal for the WB Vol. III.

There is still resistance at some channels to the post-1948 ptx, based not so much on price as to the fact these stations do not program much ptx, and some prefer the real oldies as a more economical buy.

Some resistance to the AA package was expressed by a KHJ-TV source who said the channel does not like a package going along with the ptx that some films can't be shown for three years, since they are of recent vintage. The station doesn't want to invest its own coin for ptx which will just be sitting in the vault, the source stated.

Allen Ludlum, director of film programming for KNXT, said he is not in negotiations for post-1948 product at this time, but mindful that "there is quite a loosening up," said "We will be doing some buying." He explained the channel has enough film for its needs at this time.

KCOP proxy-general manager William Whitsett said he wasn't interested because his station is not much of a film buyer, although "the time may come when we will need some." Whitsett explained his policy is to have much live programming, documentary and non-fiction, that he believes this is the best public service programming, and he isn't interested in the station having a "film image, like some other stations."

Robert Quinlan, asst. general manager and program director of KTLA, explained policy there has not changed, that "we're getting a lot more mileage out of buying feature reruns. We just bought 70 of these from Hollywood Television Service. Economically, they are a better deal. We still don't have a motion picture image."

KTTV vp-program director Dick Woollen commented "one of the reasons for the renewed interest (in post-1948s) is because we went out and bought some." While acknowledging that he had veered away from such ptx three months ago because of the prices, Woollen explained, "the price is still steep, but when they brought out the second group of Metro pictures, it was far superior to any other single package. We weighed both Metro packages, and decided they contained enough really good pictures to give us a good series. There is a preponderance of them in the second MGM package."

JACK EIGEN BACK IN CHI GOOD GRACES

Chicago, Feb. 27.

Jack Eigen, the lateligh interviewer who won back his WMAQ radio stanza a year ago, now has won back his tv assignment on sister station WNBQ. He'll initiate a weekly 90-minute colorcast Sundays at midnight, starting this Sunday (4). He'll continue his radio show the other six nights.

Except for the year 1960, when the Chi NBC stations dumped him and he took a job with a St. Louis station, Eigen has been on the Chicago airwaves for a decade. Previously he had conducted a celebrity interview show in New York.

'Expedition' to Canada

"Expedition," currently on ABC-TV, has been sold by ABC Films to the eight stations of the Canadian Broadcasting Corp. Series is now in its second year on ABC and both years' production were included in the sale. The series is produced by Insight Inc.

William D. Hannah, Canadian division manager of ABC Films in Toronto, handled the deal.

KSTP-TV News Chief Files \$100,000 Suit Against Mpls. Daily

Minneapolis, Feb. 27.

Harold R. Meier, news director of KSTP-TV, ABC affiliate here, has filed a \$100,000 damage suit against the Minneapolis Star & Tribune Co., publisher of the two daily newspapers here.

Meier alleges that a story published in the Minneapolis Tribune on Jan. 8 libeled him.

The story reported the capture of a local youth who had barricaded himself in his home after a shooting spree that wounded three persons.

In his complaint, Meier charges that the news story implied that a telephone call made by him to the youth during the barricade siege tied up the telephone line and prevented earlier capture.

ITC Jumps on Sales

Independent Television Corp., selling its catalog of shows, has rung up deals in a roster of markets.

WFGA-TV, Jacksonville, Fla., has bought "Brave Stallion," "Jeff's Collie," "Best of the Post," "Ramar," "Sergeant Preston," "Halls of Ivy," "Mystery Is My Business," and "Count of Monte Cristo."

WGCV-TV, Montgomery, has inked for "Brave Stallion," "Jeff's Collie," "Best of the Post," "Cannonball," "Broken Arrow," "Stage 7," "Ramar," and "Charlie Chan."

Other deals were made with WFTV, West Palm Beach; WFTN-TV, Huntington, W. Va.; WSLA-TV, Selma, Ala.; WBR-TV, Knoxville; WKRC-TV, Cincinnati; and WTRF-TV, Wheeling, W. Va.

'Let George Do It' Cues-In Chi WBBM-TV's Daily Editorial Stance

Chicago, Feb. 27.

Clark George—CBS veep in the owned-stations division, under whose stewardship KMOX-TV, Los Angeles, was the first Columbia station to do documentary editorials, and WBBM-TV, Chicago, the first to review the news—now is accepting daily editorials at the Chi station, another first for a network.

The five-minute programs of management opinion will begin March 22. Each will be telecast initially at 5:50 p.m. and repeated the next morning at 7:25 a.m.

John (Red) Madigan has drawn the assignment of researching, writing and delivering the editorials. He's a former city editor of the Chicago American, a one-time staffer for Newsweek in Washington and whilom regular panelist on CBS-TV's "Face the Nation." Madigan was hired away from the American by George last August, presumably for this assignment.

Although Madigan will pick the subjects and prepare the editorials, each will have to be endorsed by George personally—by telephone if necessary, if the general manager should be out of town. The standard for the editorials, as expressed by Madigan, will be "fairness based on fact," without partisanship. Most of them will deal with local issues, although it's foreseen that some may be on national and international matters. George indicates the station will provide equal time for an opposing view,

WOLPER'S BIOGRAPHY A HOT FRISCO ITEM

File with the mounting evidence that pubaffairs video is getting bigger audiences: An American Research Bureau survey for Official Films shows that the syndie firm's David Wolper production, "Biography," beat all competition in prime-time-outing last week in San Francisco.

In the Wednesday 7 to 7:30 p.m. slot on NBC-TV affiliate KRON-TV, the half-hour, "Biography" stanza on Duke and Duchess of Windsor pulled a 17 rating with 44% share of and against "Shannon," "Wyatt Earp," and "Wanted—Dead or Alive." The latter two are syndie reruns.

"Biog" was in its third week in San Francisco under sponsorship of Pacific Gas & Electric, which is underwriting the show in six other California markets.

Japan's Sponsors For Pubaffairs

The Tokyo Broadcasting System has found a second sponsor for CBS News and pubaffairs programming it buys from CBS Films.

As a result, the TBS network will program a second weekly pubaffairs news series. New sponsor is the Denki Onkyo Co., Ltd., manufacturers of electronics equipment. First show going into the Sunday night slot, interestingly is the "War in China," a "Twentieth Century" segment dealing with the long struggle of the Chinese people to resist Japanese aggression. Second episode in the series, to be telecast Sunday nights at 10:30, will be another "Twentieth Century" episode, "The Fall of China," dealing with the conquest of mainland China by Chinese Communists.

In addition to "Twentieth Century," new series will draw on CBS News footage, "CBS Reports," "Eyewitness," and "Air Power."

Last May, CBS Films and TBS signed a contract whereby TBS, starting in the fall of '61, agreed to purchase most of the news and pubaffairs programming produced by CBS News. The first TBS series utilizing these programs is titled "This Is Your World." It is broadcast on Wednesdays from 10:30 to 11 p.m. and is sponsored by Japan Light Metal Works, Ltd., an aluminum manufacturing company.

In a separate deal, CBS Films sold "The Defenders" to Japan's NHK network.

Local Pubaffairs No Dilemma For WCAU-TV; John Schneider Tells Why

Philadelphia.

WGY's 40th Anni

Schenectady, Feb. 27.

WGY, General Electric's 50,000-watt, celebrated its 40th anniversary on Feb. 20. Long a basic NBC outlet, it established many "firsts" in radio.

Visitors to the Balltown Road studios—shared with WRGE-TV, were welcomed for three days of the anniversary celebration.

'Sholom Aleichem' on TV Vs. Pitt's Legit Version —To Detriment of Latter

Pittsburgh, Feb. 27.

The severe impact that tv can have on a stage property was shown here last week when "The World of Sholom Aleichem" was seen on WQED as part of "Play of the Week" series and also in the opening week of its four-week run at the Pittsburgh Playhouse.

The play was chosen because of the success enjoyed last season by "Tevya and his Daughters," which ran for 147 performances in two of the Playhouse theatres. The show drew 12,500 people and grossed \$21,500.

In looking for a similar play, the Playhouse selected "Sholom Aleichem" which was adapted for the English stage by the same author, Arnold Perl. Although "Tevya" might have had a broader appeal than "Sholom Aleichem," it was still the Jewish trade that represented the bulk of the business.

Forced to choose between the live production of Playhouse actors and the tv show with such names as Gertrude Berg, Morris Carnovsky, Zero Mostel and Sam Levene, the live show suffered even though most people go to the Playhouse for its food and the general all-around high quality of its productions. But when the critics weren't too excited, the Playhouse production was hurt more, and up till Friday (23), the show had drawn 1,700 people, or approximately 50% of capacity. "Tevya" had played to capacity for the 137 performances it played the 68 seat Theatre Upstairs and duplicated this business when it moved downstairs to the 360 seat Hamlet St. Theatre where "Sholom Aleichem" is now playing.

WQED tried to cooperate by trying to eliminate this one show during its live run here but was unsuccessful.

\$700,000 SALES

ON 'LONE RANGER'

"Lone Ranger Series," being distributed by TeleSynd, a division of Wrather Corp., has been sold in 35 markets, racking up about \$700,000 in sales.

Some of the major markets either carrying the off-network skein or slated to begin telecasting the series include New York, WABC-TV; Philadelphia, WFIL; Boston, WHDH; Dallas, KRDL; Baltimore, WBAP; Norfolk, WTAZ; Fresno, KFRS; and Columbus, WLWC.

Refurbish Early Chaplins

A total of 80 early Charlie Chaplin one and two-reelers have been refurbished for syndication by a new outfit, King of Comedy. All of the shorts have had sound effects and musical score added for telecasting.

King of Comedy is headed by Morris Kleinerman in New York.

Guy's KCOP Slot

Hollywood, Feb. 27.

Robert R. Guy has been named program director and film buyer at KCOP, station proxy-general manager William Whitsett disclosed.

Guy was formerly program director-assistant to the general manager of WWL New Orleans; program director and manager of KTNT Seattle.

Editor, VARIETY:

I read with great interest your article, "Local Pubaffairs Dilemma." There are several points contained in this article with which I disagree, however.

VARIETY bases its findings on the New York local public affairs scene, stating that "What is true of the Big Town with six commercial outlets, in a measure, is believed to be true of stations throughout the country."

I can speak for one of those stations: WCAU-TV in Philadelphia. We have two series of documentary programs presented in prime time, which regularly tackle "sticky" local issues. One of them, "Channel Ten Reports," is aired once-monthly and is about six weeks in preparation. On this series was presented the capital punishment issue at a time when the Pennsylvania legislature was considering the abolishment of the death penalty in this state. We presented the differing viewpoints on what the controversial "Blue Route"—the Mid-County Expressway—would mean to Southeastern Pennsylvania, New Jersey, and Delaware, taking our cameras to stormy public hearings in areas affected by the proposed route, as well as interviewing individuals deeply and personally affected by the proposed highway. We did a show on spokesmen for the Negroes in Philadelphia, and we presented a series of programs in which the Mayor of Philadelphia (a Democrat) and Republican opposition thrashed out allegations of payola in City government. You might be interested to know that this show was so controversial it resulted in our News Director, Charles Shaw, being summoned into court, with some others, on a contempt charge. He was later completely cleared of the charges and was, in fact, commended by the judge for his high journalistic standards.

The second group of prime-time documentaries are the four "specials" we produce each year. Over the past several years, these programs have been concerned with such issues as the problem of how to deal with sex offenders in the community, the efforts of a youth workers to combat juvenile gang warfare in the city (for this program we dramatized a typical gang situation, using boys from local juvenile gangs to portray characters in the story); and on March 2, we will examine Philadelphia's Magistrates' Courts in another hour-long documentary.

Another comment with which I thoroughly disagree is the implication that local documentaries on controversial issues are ineffective because "It's a budget" of \$100,000 versus a \$100,000 for a "CBS Reports." Although money can certainly be a factor, it is by no means the only factor in determining the quality of a production—it is, in fact, often no factor whatsoever. The comments made by television critics about our local documentaries would seem to substantiate the fact that the creative talent available and the painstaking

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LIVING COLOR SKED FOR L'VILLE WAVE

Louisville, Feb. 27.

Local NBC tv outlet, WAVE, now airing an average of 30 hours of network color each week, is planning to originate live color telecasts sometime next summer, according to George W. Norton, Jr., station's prez. WAVE chief engineer, Wilbur Hudson, said that a rapid upswing in the number of color sets in the Louisville and Southern Indiana area is expected within the next five years.

WAVE will be first station in Kentucky to originate color telecasts, and new equipment has been ordered for the color originations to the tune of some \$200,000.

No estimate on the current color receiving sets in use in the area is available. Station officials say that the price of receivers is still prohibitive, hence the small number in use. Prediction is that the cost of color receivers will drop drastically within the near future.

SYNDICATION'S MANY FACES

British-U.S. Coproduction Upbeat

London, Feb. 27. With talk of many further deals coming through loud and clear, British and American interests are beginning to fill the video melting pot with coproductions which seem about to enjoy a new-found popularity with producers. While few deals have been finally set—BBC's "Zero One," with Metro, and "Third Man," with National Telefilm Associates, are the only Anglo-U.S. skein actively in production—pacts involving NBC, ATV, NTA, BBC, and others are being activated.

NBC International, in association with Herb Brodtkin, is talking to ATV about "Espionage," an hour color skein, and with BBC-TV Enterprises on "Waltzing Matilda," a trek through Europe to Far East and back via a heat-up bus. NBC International is also mulling a subject put up by British regional station TWW.

NTA toppers Sheldon Smerling and Berné Tabakin, over here to set major changes in the company's foreign operations, are also talking coproductions with U.K. producers as well as seeking properties for distribution. First NTA-BBC partnership, "The Third Man," had its option for a second series picked up in the U.S. by sponsor Budweiser, a move which has heartened both camps into viewing further deals favorably.

As far as ATV is concerned, top brasser Lew Grade is expected to tie with a "Commonwealth country" (believed to be Canada) for a vidfilm in the near future. Coproduction offers from Germany and Italy are also under consideration.

FIELD IS FULL OF SURPRISES

Syndicators, operating in a tight market, find the key to survival is flexibility. As never before, syndicators find they have to live with all sorts of conditions, all sorts of shows, and all sorts of people.

There's no indication that the tight market will loosen appreciably comes the fall either. The '62-'63 season, barring an unexpected turn or a surprise Federal Communications Commission ruling, will find the networks as deeply entrenched with programming as the current season. It may be a two-and-a-half network economy, as far as the economic efficiency of the three webs retaining the 7:30 to 11 p.m. bloc, but no network at this stage is giving up a prime evening time slot.

In light of these conditions, it's hardly news that the number of first-run vidfilm series has dwindled markedly. What is news are the twists and turns being danced by the syndicators. It's a new beat when Ziv-USA makes a deal with the Katz Agency to insure time clearances for David Wolper's entry, "The Story Of..." There's a shift when CBS Films takes on a British entry, "The Pursuers" for a market-to-market ride. There's a turn when Independent Television Corp. makes a deal to distribute a calisthenics show, "Silmnastics." Even the smaller shows are affected by the new beat. Official Films' catalog now ranges from "Peter Gunn" to Wolper's half-hour "Biography" series.

Sales personnel, as a consequence, wear different hats for each situation. Most syndicators now utilize the same sales exec for a cartoon show, features, reruns, first-runs and even the few pubaffairs entries riding the market-by-market trail. The more luxurious days of specialization, for the most part, are gone. Most sales organizations have been whittled down and the streamlining now is reported to have encompassed Ziv-USA as well.

A facet of the CBS Films operation exemplifies some of the saving graces of product diversification. The syndication subunit of the web is not wanting for good off-network product. What is not generally realized is the importance of CBS Films' Terrytoon subunit operation. In CBS Films' last fiscal year, the Terrytoon operation accounted for about one-third of the overall CBS Films gross.

Probably the most diversified library of all is handled by Screen Gems. Its catalog includes pre-'48s of Columbia Pictures and Universals, post-'48s of Columbia.

(Continued on page 42)

Chi Is FCC's Pilot Testing Ground On Local TV Serving Community; Lee to Sit In 'One-Man' Judgment

By LES BROWN

Chicago, Feb. 27. The Federal Communications Commission seems to have made an apt, if all too logical, choice of market for its pilot public hearings into the need for, and effectiveness of, live programming at the local level. Commissioner Robert E. Lee will sit in one-man judgment starting March 19. Chicago—with three network-owned stations, one independent and one educational outlet dividing up a metro population of nearly 5,000,000—may not be a typical television market, but it is one that clearly has it made.

The commercial stations are all comfortably profitable, if not immensely so, and all have the solvency to splurge to a greater or lesser extent on public service, and to absorb losses for the sake of "worthwhile" programs. It's a good deal healthier, in short, than a market of comparable size with seven stations, or one of 1,000,000 population and the same number of commercial outlets.

Chi's Cha-Cha: Waiting for The Robert E. Lee

Washington, Feb. 27. The Chicago hearings slated for next month embody a canny concept, hard to knock for its avowed purpose of heading down to give an ear to what the citizenry on the spot have to say about their local television service.

But the FCC will probably not be too surprised if some broadcasters cast a fishy eye on the newly unveiled plan to hold informal hearings on Chicago's tv service. Beginning March 19, it has some potent gimmicks—a Commissioner-in-the-flesh (Robert E. Lee) as a sounding board, on-location proceedings which will enable a bigger roster of local vocals from the civic groups, and freedom to fish with few bounds.

The Chicago affair is billed strictly as informal with repeated assurances from FCC that no licenses are at stake. As such, it involves no formal action on any petitions for hearings on renewal of the web o's in that market.

Striking aspect of the idea is its potential as a public opinion rouser at the grass roots—where the individual broadcaster may feel it most keenly and, also, the Congressman. That is, if FCC should take the bold notion to wield a tool as a weapon. In a sense, instead of going over the heads of Congress in appealing to the public as Chairman Newton Minow has done, the informal one-Commissioner hearing process is a possible way of going under the feet of the lawmaker—or undercutting him.

The flexibility of the system is a big key to its power. Anytime the Commission decides the situation warrants, a Commissioner could be dispatched to hear the civic groups sound off and put the heat on the local broadcasters. None of the restraints of a quasi-judicial license renewal hearing, involving action on motions, rights of appeal, formal agenda, etc., is present to inhibit the Commission.

Only one Commissioner, Rosel Hyde, dissented from the decision.

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Hawaiian Eye(sore)

Honolulu, Feb. 27. Snow and ice—yes, in Hawaii—knocked out Maui Island tv last week.

Up to six miles of power line leading to the summit of Mt. Haleakala Tuesday (20) will have to be rebuilt before the three booster tv stations can become operative again. Emergency crews were thwarted until Thursday by continuing severe ice conditions that followed the freak storm.

The commercial stations are all comfortably profitable, if not immensely so, and all have the solvency to splurge to a greater or lesser extent on public service, and to absorb losses for the sake of "worthwhile" programs. It's a good deal healthier, in short, than a market of comparable size with seven stations, or one of 1,000,000 population and the same number of commercial outlets.

The logic of choosing Chicago, of course, is that the beef has now twice been heard, from segments of the citizenry, that some of the stations have been stingy with creative local programming that would draw upon the Windy City's talent resources. The beef was both times keynoted by the Chicago Chapter of American Federation of TV and Radio Artists, which obviously has an axe to grind, but has been seconded by politicians, other unions, religious organizations and assorted civic groups.

So now that the hearings are scheduled for March 19, the question goes up, what are they likely to prove? Probably that tv isn't realizing its full potential in serving the "live" needs of the local community, which is nothing new, and maybe a few more specific things. An association of three religious faiths, which amended the AFTRA petition last December, can be depended on to complain that religious programming has been taken and presented in poor time periods; and the Council on Adult Education, another voice heard from at the FCC, will probably insist on more educational programs in prime time.

If "hearings" that were held at the Art Institute some three years ago (after WMAQ's dismissal of Mary Merryfield) are an indication, there will probably be a lot of sounding-off by cranks and ill-informed persons who are always seeking the opportunity to march on "City Hall." The Mary Merryfield fiasco was one in which the management of WMAQ, which has since been changed, and some agency people, agreed to sit down with female pickets and discuss the matter soberly. Of course the FCC had no part in it, and maybe this is why it turned out so unsatisfactorily.

Anyway, the five tv stations here are ready for the legitimate complainants, and the illegitimate

(Continued on page 46)

68-Outlet Spread On SG's Post-'48s

Seven more stations bought Screen Gems "Post 48" feature film package in the last three weeks. The distrib says that now the 210-film group is sold to 68 tv outlets.

Most recent deals were made to WTMJ, Milwaukee; San Diego's KFMB-TV; and KGGM-TV, Albuquerque. Other deals were to KFVS-TV, Cape Girardeau, Mo.; KBLX-TV, Lake Charles; and KALB-TV, Alexandria, both Louisiana, and WITN, Washington, N.C.

Bachman Zeroes in With MGM's 'Zero One' 'Made-in-Britain' Pilot

By HERM SCHOENFELD

Lawrence P. Bachman, chief of British production for MGM, arrived in New York last week to pitch the strong points of British-made tv shows to the three major networks. He's totting around a group of completed episodes of "Zero One," MGM's half-hour series filmed at MGM's Elstree Studios in Britain as a co-production with the BBC.

The fact that made-in-England tv shows, with few exceptions, have had a conspicuously bad track record in the U.S. is ascribed by Bachman to past activities by second-rate producers. "The only angle they found for American tv in Britain was bringing in the shows as cheaply as possible. But they were not only done cheaply, but badly as well. It's clear that tv networks risking millions on a show are not going to be influenced by the savings of a few thousand dollars per episode."

Bachman's approach to "Zero One" has been designed to counteract the British reputations for grinding out cheapies and quickies. "Zero One," the first venture for MGM in Britain into television, has been rolling with ace studio facilities, and production personnel and a roster of top name players headed by Nigel Patrick in the lead role. Appearing in various episodes are such performers as Margaret Rutherford, Patricia Neal and Cecil Parker.

A dozen of the 39 "Zero One" half-hour episodes are already in the can. Bachman is making them all available for screening in New York in an effort to break into one of the network schedules for 1962-63. If not, the series will go into syndication. Since BBC has put up half the production costs, MGM figures it will come out ahead in either case. Deal gives BBC distribution rights to "Zero One" in the eastern hemisphere and MGM gets the western half of the globe.

The British strike has been a

(Continued on page 42)

WGN Tapped By B'cast Pioneers

The Broadcast Pioneers presented their second annual "Mike Award" Sunday (25) to WGN, Chicago, a 38-year old station whose notable achievements over the years include remote broadcast coverage of the Scopes trial from Nashville, Tenn.; pioneer live coverage of such sports events as the Kentucky Derby, World Series and Indianapolis Speedway; and assistance in the development of the first police radio system.

The station was also the first to present a comedy team known as "Sam" and "Henry" who later went on to become "Amos" and "Andy."

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Dreier Diversifies

Honolulu, Feb. 27.

Alex Dreier, Chicago radio news personality and member of a former Honolulu family, reportedly is in for about 25% of a downtown hotel construction project.

First new downtown hotel in several decades, it'll be a 12-story, 186-room building, according to Tommy Wong, who's coordinating the development.

NBC Project 20' Hot O'seas Item; \$300,000 Sales

Twenty-six foreign countries have sweetened the American network's coffers by at least \$300,000 through purchase of tv programs made by the NBC special projects unit.

Most of the stanzas are "Project 20" specials, originally aired on NBC. Australian and Japanese television outlets, in the last several months, have actually purchased rights in their countries to the entire package.

Evidently the most popular NBC special projects stanzas abroad have been "The Coming of Christ," "The Jazz Age," "Mark Twain's America," "Real West," "The Twisted Cross," and "Life in the 30s." (Denmark, incidentally, reported to NBC that "Jazz Age" was "the outstanding documentary" shown in its first five years of television.)

Other countries purchasing the shows, made under the aegis of the unit boss Don Hyatt, were Mexico, England, Panama, Finland, Hong Kong, Canada, Austria, Belgium, Cyprus, Germany, Holland, Sweden, Switzerland, Finland, Italy, Spain, Portugal, United Arab Republic, Argentina, Columbia, Puerto Rico and Venezuela.

Also sold abroad, but to a lesser extent, were other stanzas from NBC special projects: "Great War," "Innocent Years," "Meet Mr. Lincoln," "Nightmare in Bed," "Not So Long Ago," "3,2,1—0," "Victory At Sea" (the 90-minute version), "Merrily We Roll Along," "U.S. Grant, An Improbable Hero."

(Continued on page 35)

Graff Exits NTA

E. Jonny Graff, proxy of National Telefilm Associates' broadcasting subsidiaries, has resigned as officer and director of the company. Move was dictated by the recent sale of NTA's tv and radio outlets.

Graff is continuing as a consultant to NTA.

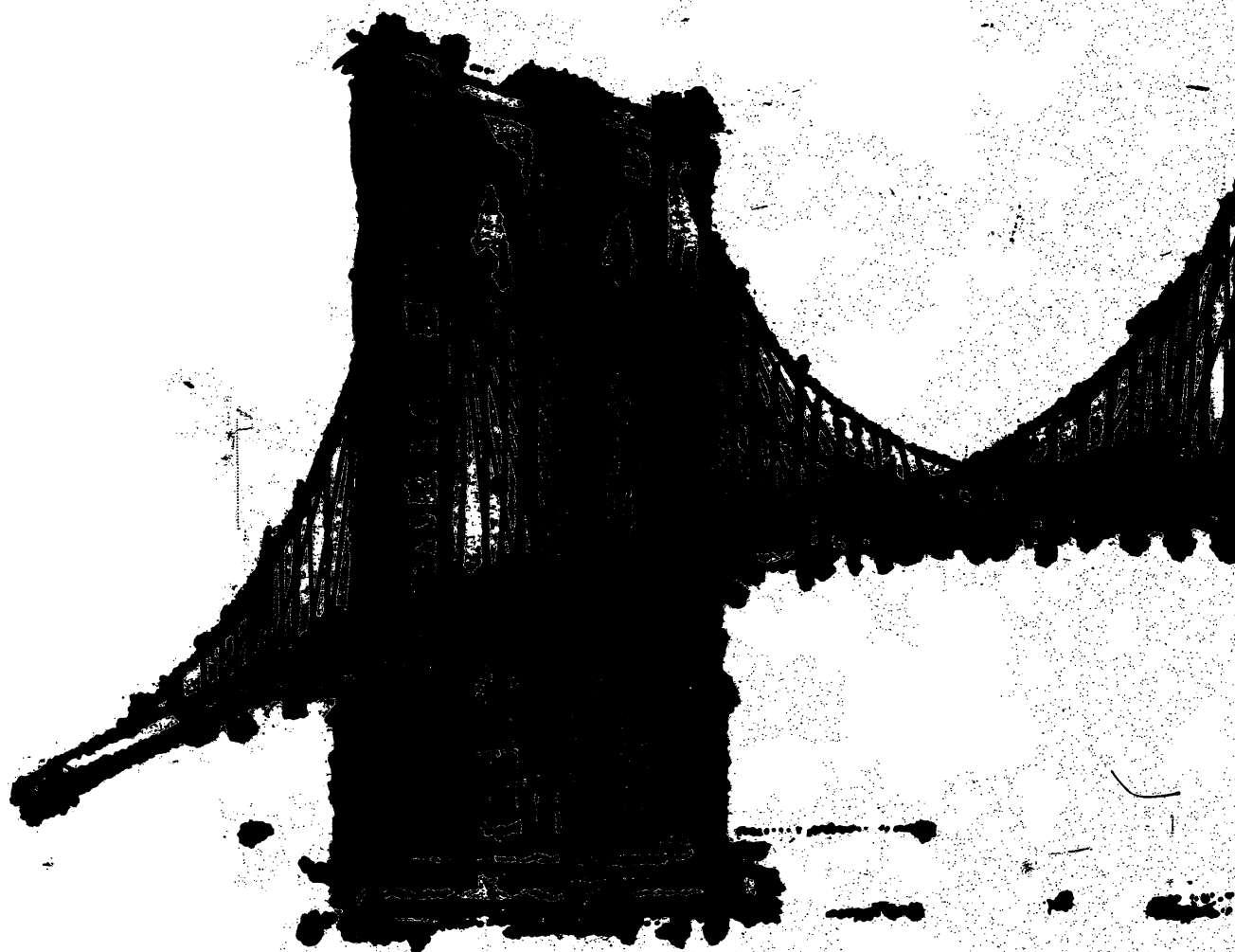
Sen. Mundt Carries Torch for Anti-Red Pic in Syndication

Senator Karl E. Mundt (Rep.-S.D.), in a letter to Hollywood Television Service, praised the Republic pic, "The Red Menace," currently being sold and telecast on tv. Hollywood Television Service is the syndicate branch of Republic Pictures.

The Senator, who saw the film when it was beamed on WRC, Washington, said "Congratulations on what I consider to be a great public service film which has the color and drama so frequently lacking in a documentary film which nonetheless, fairly accurately documents facts about Communism which a great many Americans need to learn."

In addition the solon's letter also requested information as to availability of the film to American Legion and Veterans of Foreign Wars posts for private showings and to South Dakota tv stations for public viewing.

HTS is currently releasing "Red Menace" as part of its "Constellation Package." Pic was released theatrically in 1949.



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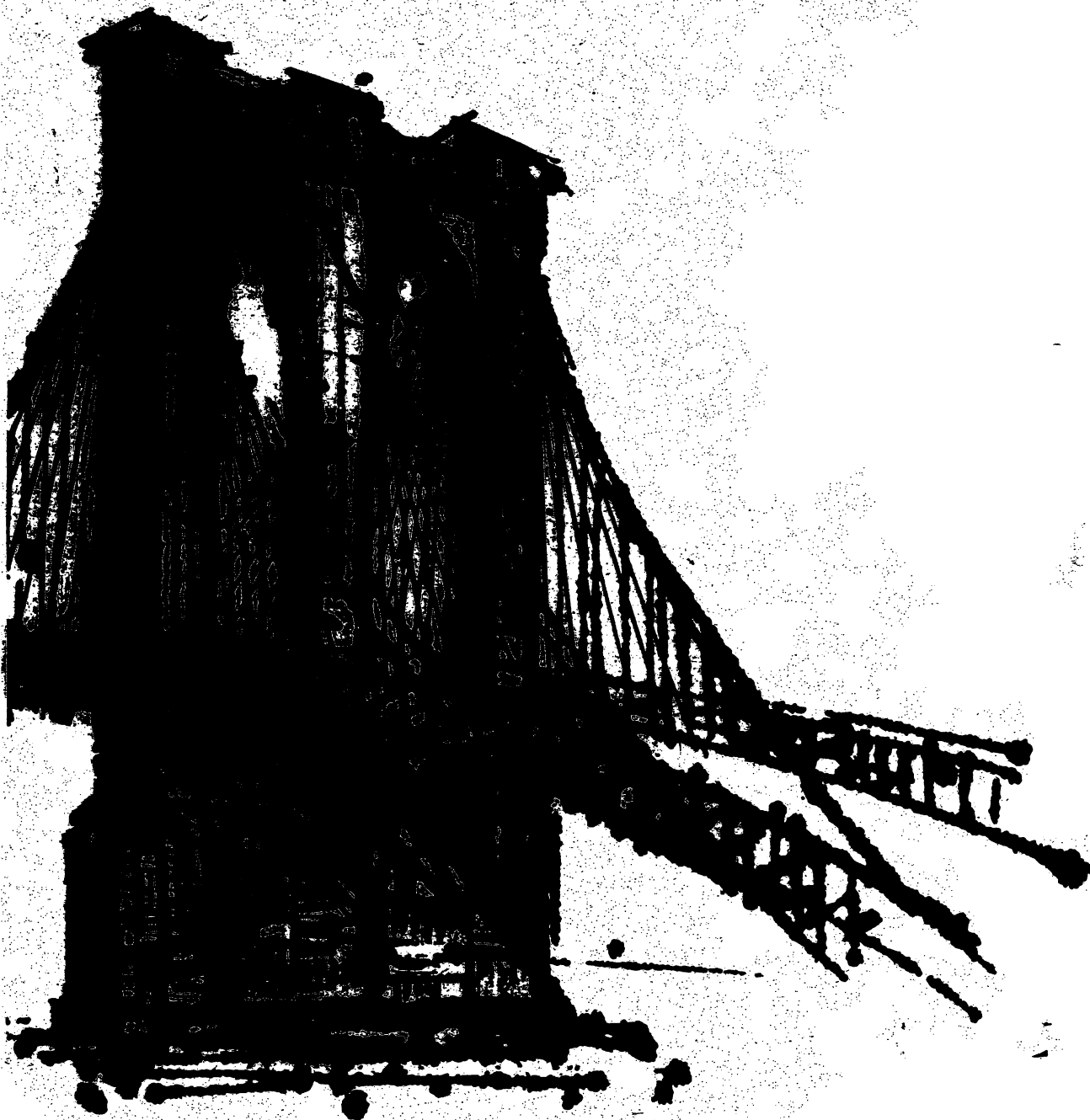
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WITI-TV

CLEVELAND
WJW



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WSPD

TOLEDO
WSPD-TV

STORER
BROADCASTING COMPANY

Foreign TV Reviews

AN AMERICAN IN ORBIT
With Richard Dimbleby, Robert Kee, Tom Margerison, W. F. Hilton

Editor: Paul Fox
30 Mins., Wed., 7:30 p.m.
BBC-TV, from London

Day after John Glenn's space triumph, BBC-TV slipped this half-hour record and tribute into the schedules, replacing a quiz game. The visual material was largely made up of video-tape of on-the-spot material transmitted on U.S. tv, but it was skillfully assembled to indicate the magnitude of the achievement and the tension of the count-down. A lucid soundtrack commentary was provided by reporter Robert Kee, and apt studio gap-filling came from Richard Dimbleby.

On this side, the quizzing of the Glenn parents by newshounds, while their son was still in orbit, seemed a somewhat disrespectful caper. Otherwise the half-hour faithfully reflected British interest and enthusiasm.

After the facts, local science pundits, Tom Margerison and W. F. Hilton, peered briefly and hazily into the future. Both considered that if collaboration between America and Russia could be brought about, then there could be a moon-shot straight away, for the two powers' space knowledge was complementary. Margerison opined that the chief lesson of Glenn's trip was that it was possible for a smaller, less elaborate rocket booster like an Atlas to match the earlier Russian probe. As for Britain, Hilton thought her effort should be to establish a string of communication satellites for the Commonwealth.

Maybe more time should have been allotted to the summing-up, but the record was gotten straight and enabled local viewers to participate in the congratulations.

Otta.

A SONG FOR EUROPE
With Johnny Angel, Brook Brothers, Ronnie Carroll, Karl Denver, Donna Douglas, Frank Ifield, Jackie Lee, Kenny Lynch, Brad Newman, Kikki Price, Drus Sheldon, Robb Storme, Eric Robinson Orch, David Jacobs

Producer: Harry Carlisle
Director: Yvonne Littlewood
60 Mins., Sun., 7:55 p.m.
BBC-TV, from London

Britain's five major recording companies submitted a dozen ditties between them for this annual BBC-TV song-contest to decide which number was to represent this country at the Eurovision Song Contest, to be held in Luxembourg next month. At each of the three earlier contests, the British selection came in second.

Fourteen voting panels, each with a dozen members, were distributed over the country. They cast their votes after the 12 songs had been delivered. There was less excitement in the voting procedure this year, for the winner took a commanding lead early in the race and never looked to be beaten. The lucky number was "Ring-a-ding Ditty," written by Stan Butcher and Syd Cordell, entered by Philips Records, and suavely sung by Ronnie Carroll. It owed its success partly to the performer, who delivered it with professional zest. Some of the other entries suffered from warblers who ranged from the indifferent to the downright wretched.

In fact, the overriding impression of the show was of a bunch of tunesmiths imitating their forebears, rather than carving out a new path for themselves. Of the also-rans, only "Alone to Long," Curtis Kent's entry from E.M.I., and "There's Never Been a Girl," also from E.M.I., pleased mildly. And there was also a neat touch of juvenile novelty in Donna Douglas's rendition of "Message in a Bottle."

Those in the rock idiom, like "Tell Tale" and "Get a Move On," sounded the death-knell of the style. The best in this category was "My Kingdom for a Girl," although handicapped by its amateurish performance.

Apart from the winning Ronnie Carroll, there was surprising absence of those local performers, like Adam Faith, Helen Shapiro, or Matt Monro, who have the ability and the following to sell a song.

It seemed as if the recording companies were trying out talent, as well as songs, and this must be an error.

The program was deftly emceed by David Jacobs, but stodgily produced by Harry Carlisle and unimaginatively directed by Yvonne Littlewood. Each singer loped on from the same side of the stage, no visual gambits were tried, and the whole thing succeeded in boring the eye whilst stunning the ear.

All those concerned with the winning entry were awarded memorial plaques by BBC-TV topper Eric Maschwitz. It seemed a pity there weren't a few tombstones for some of the runners-up.

CHOICE

With Richard Dimbleby
Producer: Paul Bonner
30 Mins., Fri., 6:20 p.m.
BBC-TV, from London

This opening half-hour in a monthly skein was, in its way, a slice of tv history. For the first time, branded products, on sale in the stores, were openly criticized, compared with one another, and the claims made for them assessed. Two independent bodies in this country have been doing just this for some time. The Consumers' Association publishes its reports in "Which?" and the Consumer Advisory Council in "Shoppers' Guide."

It was their judgment that was read out in this program, BBC-TV bending over backwards to disclaim all responsibility for the verdicts given. In fact, the initiator was almost comical in its attempt to deny its own boldness. Emcee Richard Dimbleby, looking fussed and bothered, resolutely read from his typescript. As a presentation, the program apparently aimed at a low level of dullness and scored a bull's-eye.

The two products tested were transistor radios and firelighters, and the results given were those already published by the two associations. The radios were tested for sensitivity, selectivity, and maximum volume. Price was taken into account, and from 38 sets a select three were chosen as the best buys.

With firelighters, types using paraffin, electricity, and gas were judged for efficiency and safety. The winner on all counters was a gas-operated poker costing \$1—against snazzier models that set the customer back up to \$20.

Thus, in spite of its timidity, "Choice" provided a first-rate public service—and one that no web dependent on advertising revenue would dare to give. Indication was given of the kind of scrupulous tests that were carried out, and some of the verdicts were blunt condemnations of goods that did not give value for money. For instance, in the case of the firelighters, a child might have been killed by some of the models displayed.

Otta.

BARBARA IN BLACK

With Tracey Lloyd, Anthony Newlands, John Cairney, John Gill, Neil McCarthy, Jack Rodney, Edward Evans, Douglas Blackwell, others

Producer: David J. Thomas
Writer: Elaine Morgan
30 Mins., Mon., 8 p.m.
BBC-TV, from Wales

Producer David J. Thomas, helming Elaine Morgan's second six-segment serial for BBC-TV, sparked this one with a simulated auto crash that made a vivid impression and a promising intro to this new thriller. But subsequent story and characterization showed signs of slipping behind the production values and the initiator ended with the viewer in a fog rather than with whetted curiosity.

So far unsubtle, the cops-and-crooks yarn encompassed more than a dozen characters but revealed a minimum of plot. And the rapid introduction of "interested parties" led to confusion rather than pace.

Story unfolded with two shady guys enroute to deliver a mystery package to a suave, well dressed client. Following a crack up with a truck, the hoods killed a cop who spotted the package and, later, forced an old miner to help

them hide the package in a partly-used coalmine.

Show must settle down by the next segment and some of the glaringly loose ends need to be caught up if it is to become palatable. For instance, there's going to have to be a powerful reason why the old miner didn't go to the local cops and why the hoods didn't just bury the package, anyway.

Thesping was good all round, although Jack Rodney and Neil McCarthy as the hoodlums had a fight with some near-corny dialog, but, in this outing, and just won. Too little was seen of other leading figures to estimate whether they are polished or cardboard characters. Much is going to depend on the second segment.

Watt.

IRELAND UND SEINE KINDER
(Ireland and Her Children)
Director: Klaus Simon
Writer: Heinrich Buell

45 Mins., Wed., 9 p.m.
West German TV, from Cologne (film)

This documentary vidpic, was a departure from the usual. Its report on Ireland was without conventional narration, and used poetic language instead. The creator of the show was Heinrich Boell, Germany's most noteworthy contemporary author, and his beautiful words must have pleased many.

But such an enterprise will remain, at least on television, an experiment. The average televisioner prefers a text he easily understands, and that's the conventional one. (Program, incidentally, was telecast via the second channel which dedicates itself more to the offbeat stuff.)

Technically, there was a discrepancy between the very fastidious Boell language and the overly conventional lensing which could have stood a more sophisticated touch. Culturally, the program was interesting for it gave a good insight into a country which doesn't attract too many tourists and which keeps losing so many of her people. No other country has been registering such a heavy loss of population via emigration (speaking in percentages) in recent decades.

Boell left no doubt that he loves Ireland because he calls it "the most occidental of all occidental countries," where the children go to bed very late because of the late daybreak.

Hans.

DIE KLEINEN FUECHSE

(The Little Foxes)
With Gisela Uhlen, Dieter Borsche, Dunja Movar, Walter Suesenguth, Siegfried Schürenberg, Erika Dammhoff, Helmuth Rudolph, others

Director: Peter Beauvais
Writer: Lillian Hellman
Music: Hans Otto Borgmann
90 Mins., Tues., 9:05 p.m.
West German TV, from Berlin (film)

Lillian Hellman's opus about a group of covetous, money-mad, hypocritical Southerners at the turn of the century emerged as good drama and entertainment via this vidpic production from West Berlin. The most noteworthy asset of this offering was the exceptionally fine acting. The cast was composed of many prominent local names.

Gisela Uhlen was right at home in her role of a beautiful but heartless Regina Giddens, a beast of a woman. Her husband was excellently portrayed by Dieter Borsche who too was a natural for his part, in fact, one has seldom seen Borsche so convincing on tv. Walter Suesenguth and Siegfried Schürenberg played Miss Uhlen's equally scheming and vicious brothers. Dunja Movar, a promising young actress, contributed, Miss Uhlen's daughter, also a fine performance.

Peter Beauvais directed with skill and artistic devotion. His handling of the players was very impressive and technically, the production was good.

Hans.

Purex's Surgery Show

As part of the current cycle of medico shows, Purex is coming up with an NBC-TV special April 23 that will illustrate some major medical advances in surgery. John Chancellor will host the one-hour show.

Stanza, titled "Heart and Art Surgery," will comprise four major operations with explanations by the surgeons involved.

Tele Follow-Up Comment

CBS Reports

The resurgent and sometimes insurgent right flank of American politics, one of the hottest and most controversial domestic stories of the past year, was given a studiously objective review on "CBS Reports" Thursday night in an hour-long episode titled "Thunder on the Right." In touching upon all shades of conservative thought, from the rifle-happy Minute Men to its more respectable and responsible spokesman, the show tended to skim over the surface of the radical right phenomenon rather than dig into the underlying frustrations that are driving millions of Americans to embrace simplistic solutions to immensely difficult problems.

The show gingerly refrained from adopting any sharp editorial attitude to the movements on the right. Viewers were compelled to make up their own minds about the various organizations and leaders who were heard loudly and clearly on this show. Perhaps this style of straight reportage, without the overlay of opinionated comment, is ultimately the most effective editorialization of all.

Certainly, the opening shots of the Minute Men in action, preparing guerilla forces for the inevitable defeat of America in the next war, exposed the dangerous absurdity of this storm-trooping underground. Much more persuasive was Dr. Fred C. Schwartz of the Christian Anti-Communist Crusade, whose spell-binding eloquence was caught during one of his "school" lectures in Florida. Here, the style was documented rather than the ideas, if any. Similarly, in the sequence involving the Rev. Billy James Hargis, of the Christian Crusade who carefully, but unsuccessfully, tried to divorce his movement from any racist ideology. The show suggested the flavor of the Christian Crusade rather than its substance.

Other representatives of the ultra right also were spotlighted briefly, including Robert Welch, of the John Birch Society with its fixation on the impeachment of Chief Justice Earl Warren; Eddie Rickenbacker, the Eastern Airlines chairman for whom the root of all evil is the income tax; and the Texas billionaire H. L. Hunt, who said Calvin Coolidge was the last acceptable President of the U.S.

The sequence involving Sen. Barry Goldwater, the most prominent voice of American conservatism, was a brushoff, perhaps explained by the fact that "CBS Reports" is allotting a full show to the Senator in a couple of weeks. Eric Sevareid, CBS commentator, asked Goldwater one question about his attitude towards the Birch Society phrased in such a way that the Senator had no difficulty in being reasonable while keeping his supporters happy.

The show, which utilized various CBS reporters for the interviews, left the analysis to outsiders. Prof. Clinton Rossiter, himself a conservative, defined the conservative groups in terms of their ability to adjust to the revolutionary changes in American life over the past 30 years. A Coast minister, whose home was bombed by some presumably rightist fanatics, described the extremists as a blend of the anti-Communist pitch with evangelical fervor, a combination not designed to promote a rational approach to politics.

No matter how handled, it was an act of courage for CBS to tackle a subject on which it could not possibly come out ahead. For the liberals, the show was likely to be balanced to the point of wishy-washiness. For the right wing, the show had an unflattering candor in its camera focus. And for the great body of neutral opinion which comprises the bulk of the audience, it must have wondered what all the shouting was about.

Herm.

Dinah Shore Show

Major fault with last Friday's (23) "Dinah Shore Show" on NBC-TV was its pitch at comedy. There was too much of it and much of it fell flat. The patter between Miss Shore and her guests was obvious and strained and what was meant to be a satiric sketch on the early

days of Hollywood turned out to be a silly effort for all hands.

The show's big marquee attraction was obviously Vince Edwards (ABC-TV's "Ben Casey"). Away from surgery, Edwards still has a lot to learn. His balladeering on "Everybody's Got a Home but Me" showed a fair piping quality and nothing more. His work in the Hollywood sketch and in some patter byplay was stilted. At this point in his career, Edwards shouldn't stray too far from the hospital.

Other guests fared much better. George Chakiris, who scored so effectively as Bernardo in "West Side Story" got off an okay dance sequence. Big Tiny Little brightened things with his ragtime piano and Keely Smith had some nice singing spots, especially the one which she joined Miss Shore in a breezy little medley. All the guests participated in the Hollywood sketch but none was helped by it or could help it.

As usual, the best feature of the show was Miss Shore's warbling. Her delineation of "In Other Words" and "Love Walked In" were surefire Shore and there should have been more of it.

Gros.

Perspective on Greatness

A valentine to General Douglas MacArthur was loosely "elched" in this hourlong "Perspective on Greatness" episode. The segment, titled "The General," shaped up as an all-out tribute, capped by testimonials at the end from President Kennedy and former chiefs of state Eisenhower and Hoover.

Former President Truman was seen reading his dismissal notice to General MacArthur as a result of policy differences on the conduct of the Korean war. The Truman incident, though, was just a small part in this overall tribute and even in that incident, more footage was devoted to MacArthur than to Truman.

Again in this series, produced by Hearst Metrotone News, there was far too much padding, and little or no attempt to add new dimensions, or features to the story. It was a reprise of a prominent figure in American and world life, a subject of wide interest. That it lacked fire was because it was a pictorial rewrite job, without fresh insights or a new point of view. Series is being telecast on WOR-TV, N. Y., with Liebhman Breweries picking up the tab.

Horo.

U.S. Steel Hour

Diehards dedicated to the cause of live television could find little to cheer about in this awkwardly executed number from the "U.S. Steel Hour" assembly line, one of the last outposts of livefire video. A routine melodrama in the first place, the program illustrated the perils inherent in the "live" electronic style when actors arrive at an airdate ill-prepared and uncertain.

Michael Gilbert's intricate but no always convincing yarn, adapted by Harold Gask, skinned over an insurance case in which the company investigator outleuths the apparently unconcerned forces of law and order in correctly pinning the rap for an apparent suicide on the deceased's wife. Among those astonishingly uncomfortable in an execution notorious for fluffed lines, false starts and clumsy timing, were ordinarily competent performers such as Robert Horton of "Wagon Train," Carolyn Groves, Alan Buncie, Shepherd Strudwick, Laurence Weber and Fred Scollay. Most assured participant was Na. Wickwire as the unscrupulous wife. The hour said little for Bruce Minnix's direction or George Kondolf's production.

Tube.

WPIX 'Supercar' Coin

American Doll & Toy bought a half of WPIX-TV's Saturday sci fi kid show, "Supercar," which premed on the New York indie Feb. 17 in the 6:30 p.m. time slot. Co-sponsor of the English-produced series is Drake Bakeries.

WPIX also has slated a repeat of the David Wolper teleumentary on decathlon champ Rafer Johnson. The hour show is set for March 2 with Schaefer Brewing again bankrolling.

MUSICALLY YOURS

With Frankie Avalon, John Raitt, Johnny Morris, Choralaires (8), Square Dancers (8), Carol Murray
 Producer-Writer: Kenna Barry
 Director: Ed Kindt
 60 Min., Sun. 7:30 p.m.
KSTP-TV, Minneapolis-St. Paul
 (Case)

Presumpting the network "Wagon Train" in the latter's 7:30 p.m. prime time slot, KSTP-TV's own second colorcast special, "Musically Yours," devoted itself almost entirely to songs anent love. This, of course, was very much in keeping with Valentines Day when the show went on the air.

The KSTP-TV color offering achieved what it set out to do, delivering in a commendable way that would have reflected credit on NBC with which the highly rated Stan Hubbard station is affiliated.

Like KSTP-TV's preceding, initial colorcast, this "Musically Yours" featured the top rated and popular Choralaires, Bob Mantzke's 36-voice mixed singing group which scored so heavily before. But it also boasted the additional advantage of two prominent guest stars.

When this tv show was taped Frankie Avalon and John Raitt happened to be in the Twin Cities, and producer Kenna Barry was smart enough to recruit them as guests. That they meant extra entertainment dividends for owners of black-and-white as well as color sets and that their advertised presence on the show must have swelled the viewing audience almost goes without saying.

Considerable imaginative and intriguing action in well conceived and nicely designed settings lent greater appeal for the vocalists and gave the proceedings a measure of variety. All of which is to say that the way producer Barry and director Ed Kindt put the show together resulted in a tv treat that made for first-rate viewing.

The vocal numbers, sung in the various settings to the accompaniment of the couples' spooning, included mostly those that have survived long past musical comedies and other years-ago births. There were, for example, "Love Is a Simple Thing," "When I'll Fall in Love With You" and "If I Love You."

Frankie Avalon infused "Love Is Here to Stay" with his usual zest and feeling. Appearing in his "Carousell" role, John Raitt contributed "Think About Love" from the Rodgers-Hammerstein musical in which the St. Paul Civic Opera Company was starring him during the week.

KSTP-TV is the only station anywhere in this neck of the woods with complete color equipment. What it's now doing from time to time with its own color, along with network color, undoubtedly pushes it into further prominence and brings it heaps of publicity. Also, these color activities don't hurt the sale of color sets hereabouts.

Rees.

60-Min. Gleason

Continued from page 21

"Adam Fable," bought by Kaiser Industries, then in successive order, Skelton, Benny and Moore, the net's stardust trio to cap off the evening.

Other than Thursday and Friday nights, web has pencilled in a "live" stardust vehicle each night. That seems to be one of the reasons for the probable axing next season of "Checkmate," currently on Wednesday nights. "Checkmate" initially was moved next season at 7:30 p.m. Saturdays, but found it self bumped by Gleason. At this point, "Checkmate" is without a time slot.

Thursday nights, which had been the web's poorest rated nights of the week this current season, is being slotted with proven celluloid rating pulls such as "Mr. Ed" for an opener, followed by "Perry Mason." Herb Brodtkin's new hour series entry, "The Nurses," bought by Whitehall and Brown - Williamson, follows with "CBS Reports" winding up the evening.

Schedule for Friday nights is "Rawhide," "Route 66," new "Alfred Hitchcock" hour, topped off by "Eyewitness." The remaining five days of the week all have a "live" entry to punctuate the night - with the accent on the stars.

RED CHINA

(NBC White Paper)
 With Chet Huntley, Fernand Gigon
 Exec Producer: Irving Gittlin
 Producer-Writer: Fred Freed
 60 Min., Sun. 10 p.m.
NBC-TV, from N.Y.

Assembling what is probably the most comprehensive and fascinating footage of the subject that has yet been revealed to American audiences, NBC-TV's 60-minute "White Paper" on Sunday night (25) delineated the story of Red China in the 12 years of the Mao Tse-tung-Chou En-lai regime. It was a gripping, revealing hour, commendable for its honesty and its lack of bias in evaluating both Red China's strength and weakness. Primarily what distinguished it was what it had to offer pictorially, thanks to the exclusive footage smuggled out by Swiss journalist-photographer Fernand Gigon in his three-month tour of Communist China in '61. Another plus was the fact that it was an extraordinarily well organized, and with swift-moving documentation.

As the only western newsman penetrating the Red China wall of secrecy, Gigon grabbed himself a camera full of shots—with accompanying translated commentary—that was stunning in its revelations as he roamed the streets of Canton and Peking, gained access to the rural communes with its still primitive plowing and irrigation, witnessed a demonstration by 300,000 for the President of Ghana, showed how busy streets were being plowed to cultivate desperately-needed vegetable gardens. There were fascinating shots of kids crowding around the stalls to read (for free) comic books extolling the courage of the revolutionaries of '49 and some telling shots of some of the 19,000,000 children who attend school.

Through word and picture it first captured the years of the "great leap forward" in the harnessing of 500,000,000 peasants through the period of industrialization and agricultural growth—with manpower always the cheapest commodity of the giant strides in coal, steel, iron production and man-built dams and roads, and inevitably the loss of enthusiasm, the factory slowdown, the tired and hungry people, with today's certainty that something's gone wrong and the "great leap forward" ended.

As produced by Fred Freed, with Chet Huntley's always pungent commentary, it demonstrated anew NBC's "great leap forward" in the area of vital documentation.

Rose.

WASHINGTON PROFILE—THE GALLAUDET STORY

Producer-Director-Writer: Jack De Viney
 Narrator: Bryson Rash
 30 Min., Mon. 7:30 p.m.
WRC-TV, Washington (tape & live)
 Washington's NBC o.k.o. WRC-TV has developed a "know your city" series with taste and imagination. The national capital, of course, an unusual city which has many interesting out-of-the-way stories to tell.

"Washington Profile." In its most recent segment, took up Gallaudet College, the only one in the world for the deaf. The program, some of which was on tape and some done live in the WRC-TV studio, developed touching human interest stories about individual students as it showed the work of the faculty to prepare the deaf for useful roles in a hearing society. Fortunately, the temptation to be over-dramatic and play on sympathy or emotions was shunned. It was a factual presentation which had all the drama that was needed to keep interest high.

The writing by Jack De Viney, who also produced and directed, held it on the right track from start to finish. Bryson Rash did his usual top notch job as narrator, and the camera work by Ted Jones was quite special.

The show was good enough to have general interest outside Washington, dealing as it did, with the only college of its type anywhere.

Carp.

Verdict's Canada Sponsor

Toronto, Feb. 27.
 Sponsorship of "The Verdict Is Yours" has been purchased on the national web of the Canadian Broadcasting Corp. by Andrew Jergens Co. Ltd., Chesebrough-Ponds (Canada) Ltd.

NBC OPERA

(Love of Three Kings)
 With Giorgio Tozzi, Richard Torrigi, Phyllis Curtin, Frank Poretta, Nicholas de Virgilio, Alfred Wallenstein, others
 Producer: Samuel Chotzinoff
 Director: Kirk Browning
 60 Min., Sun. (25), 3 p.m.
NBC-TV, N.Y. (tape)

In the three network lookout for cultural uplift, NBC has stood alone—and since 1950—in championing opera for the masses. Without sponsorship, to boot. This, as with the web's burnished news-pubaffairs image, can only fetch loud huzzahs from the Washington auditors of broadcast responsibility.

The latest display by the NBC Opera under Samuel Chotzinoff's wing, last Sunday's (25) seldom-heard "Love of Three Kings," again demonstrated the unit's tender love and care for the lyric medium. The work, by Italo Montemezzi, was given an excellent rendering in all departments. It is not one of the more melodic works in the operatic repertory (although it can be musically commanding), but one of its arresting qualities is the fact that it eschews the usual schmaltz of the Italian school. Dramatically, it derives from Greek and Shakespearean tragedy, virtues that it doesn't fully realize, however. At least not in the title role.

All four principal voices were in fine fettle for this outing. Historically, Phyllis Curtin was most effective as the anguished apex of the love triangle. Giorgio Tozzi, in the especially demanding part of the blind king, performed creditably and was the dominant presence in most of his scenes. Richard Torrigi as Miss Curtin's husband, and Frank Poretta as her lover were sincere in sympathetic but less engrossing roles. As the king's servant, Nicholas de Virgilio was efficient.

Important contributions were made by Joseph Machlis' English translation (it seemed less awkward than is often the case) and Alfred Wallenstein's astute musical direction. Kirk Browning directed, per usual, with evident stress on acting values as mandated by the intimacy of video presentation. He contrived for a sense of some fluidity in an opera that is fairly static and which if a legit play would be termed talky. Ed Wittstein's two constrained sets helped to sharpen the stark tone of the piece, and other technical credits also shaped well.

Pit.

WINTER CARNIVAL AT SUN VALLEY

With Jack Carter, Gordon & Sheila MacRae, Louis Armstrong, Roberts Peters, Dick Button; Milton De Lugg Orch; others
 Producer: Mario Lewis
 60 Min., Fri. 10 p.m.
WESTINGHOUSE ABC-TV (tape)

(McCann-Erickson)

Westinghouse's tour of Sun Valley, with an assorted cast recruited from many fields, constituted an admirable and well-gaited variety show. Many sections of the country are covered with snow at this time of year, and some are having fun with it, while others are quite annoyed; but Sun Valley is one of those places where the white stuff is needed for many things including tele shows.

Producer Mario Lewis, who knows his way around vaudeo, gaited this stanza elegantly, providing sufficient time for the ski and skate buffs as well as diversifications in other fields. He mixed sports and show biz with telling results.

Participants included Jack Carter who paced the show with some funny lines, Gordon & Sheila MacRae who got themselves admired with a series of impressions, Louis Armstrong, who blends well in virtually any entertainment scheme, and operatic soprano Roberts Peters. Their contributions were lively and tuneful. Dick Button and Harrison & Koss showed virtuosity on the ice with skate exhibits, and a trio of slalom operators vied for a \$3,500 Jackpot to provide further action on this session. The Milton De Lugg Orch showed back.

Joss.

GOLDEN SHOWCASE

(Saturday's Children)
 With Cliff Robertson, Inger Stevens, Ralph Bellamy, Doro Merande, Lee Grant, Ted Bessie, Katherine Miskill, Ronal Cunningham
 Exec Producer: Leland Hayward
 Producer: Marshall Jamison
 Director: Tom Donohue
 Writer: Maxwell Anderson
 Adaptation: Robert Emmett BRECK
CBS-TV, from N.Y.

(Regch, McClinton)

"Saturday's Children" retained a warmth despite its age. The warmth of life was captured by the players, especially the principals, Cliff Robertson, Inger Stevens and Ralph Bellamy, as well as the supporting cast.

This Maxwell Anderson play, which had a Broadway run in 1927, isn't a major work of deep passions or big ideas. It's more of a dramatic vignette of young love trying to survive the winds of change wrought by marriage. Robert Emmett, who did the tv adaptation, brought the stage play up to date with topical references. Whether it would have proven out to be more moving in its original setting in time is problematical.

Exec producer Leland Hayward mounted the hour drama with care. Telecast Sunday (25) night, on CBS-TV at 10 p.m., after the "Judy Garland Special," it must have inherited a large audience. There were many interludes in "Saturday's Children" which retained the theme of some of the lyrics sung by Miss Garland.

Adaptor Emmett wasn't as successful in making the Anderson drama move in the stepped up modern tempo as he was in his topical references. There were static qualities in the vidversion, a certain preoccupation with epigrammatic philosophizing, rather than a constant revelation of character and plot, with a steady buildup in emotional intensity.

Leads Cliff Robertson and Inger Stevens, the young lovers, were a fetching pair. They made the mistake in their big marital fight scene of being more out of Jackie Gleason's "The Honeymooners" than characters out of Anderson's "Saturday's Children." On a couple of occasions, they seemed to fluff a line.

Guestar Bellamy played the philosophical father of the bride with gentle understanding. Lee Grant was fine as the meddlesome sister and Doro Merande as the officious landlady was a gem. Ted Bessie, Katherine Miskill, Ronnie Cunningham lent supporting assists.

All in all, a pleasant hour, examining some marital problems with honesty, insight, and optimism.

Horo.

A LONELY PLACE

With Jim McGovern, others
 Producer-Writer: McGovern
 Director: Guy Galante
 30 Min., Tues. 9:30 p.m.
KMSP-TV, Minneapolis - St. Paul
 (tape)

"A Lonely Place" found highly talented KMSP-TV's public affairs director Jim McGovern coming up with another of his once-a-month profound and extremely interesting and attention riveting "Pursuit" documentaries which are devoted to life's whys and wherefores.

Dealing in this first of two installments with crime and punishment, a subject of the utmost concern to the average person, it followed in its "Pursuit" predecessors' footsteps. Again McGovern's superb scripting and narration distinguished and enlivened a meritorious presentation calculated to attract a large audience for this live wire 20th-Fox ABC affiliated station.

Taken on a visit to the state's reformatory at St. Cloud, Minn., tuners-in heard McGovern's observations regarding crime causes and the sort of punishment dealt to apprehended wrongdoers. These flowed during stirring descriptions of the lonely and ugly life behind the prison bars and of the place itself.

There also were his interviews with the reformatory's superintendent, the latter's assistant and two chaplains.

While hearing the foregoing, viewers were witnessing camera shots of the prison cells and the solitary confinement hole, some of the prisoners who were photographed in a way to conceal their identity and visiting times' doings. For these contributions director Guy Galante and the station's

THE JUDY GARLAND SHOW

With Frank Sinatra, Dean Martin, Mort Lindsey, music director
 Exec Producers: Freddie Fields, David Begelman
 Director-Producer: Norman Jewison
 60 Min., Sun. (25) 9 p.m.
CHEMSTRAND: SARA LEE
CBS-TV (tape)

(Doyle, Dane & Bernbach; Hill-Rogers Mason & Scott)
 Fresh from her "In person" triumphs, Judy Garland re-embraced the tv medium, after a six-year layoff, with a one-hour CBS-TV special last Sunday night (25) and lit up the spectrum with one of the entertainment delights of the season.

Aided and abetted by Frank Sinatra and Dean Martin, Miss Garland gave the 9 to 10 Sabbath hour a one-two punch that restored the medium to high standing in the show biz orbit. It was a classy presentation, electric in its total impact on the viewer, with always the "punch by Judy" as the high-voltage payoff.

For that matter all the credits were A-1, from Norman Jewison's producer-director enhancements; the behind-the-scenes Jay Thompson creative consultancy; Mort Lindsey's hip musical background; the special material provided by Frank Peppiatt and John Aylesworth; the effective (if not sometimes over-elaborate) stage decor and effects, with the giant, bulb-lit JUDY emblazoned as backdrop, but notably the front-and-center Garland-Sinatra-Martin triumvirate working either in solo or in concert.

This was quite an advance from the old-fashioned sitting-on-the-sool specs of a tv yesteryear—with the added virtue of a trimmed-down Miss Garland at peak performance, looking and vocalizing like all get out. For this essentially was her show—and you didn't have to be a built-in Garland fan (whose numbers are legion) to catch the electricity.

It was a singing show from first to last, with little or no extraneous folderol. What little there was was accomplished with unusual decorum. It's possible that neither Sinatra nor Martin had ever worked with such commendable restraint and, under Jewison's expert guidance on them it looked good.

There was excitement in just watching Miss Garland work—dedicated pro that she is, and to see the camera action and effects in play. Her closing medley of "You Made Me Love You," "Trolley Song," "Rockabye Baby" and "Swanee," along with the preceding "Man That Got Away" rates with the best in the whole catalog of tv singing. But whether it was these standards, or the Judy stylistics on "I Can't Give You Anything But Love," "Just in Time," "San Francisco," or framing a three-way Garland-Sinatra-Martin "production" around "You Do Something To Me," this was a show worth remembering.

Rose.

photo news chief Kenn Pratt merit praise.

Conclusions brought forth on the program were that crime in considerable part may be attributed to parents' deficiencies and derelictions, lack of parental love and spiritual direction, a bad home atmosphere generally, hatred from every direction and the wrongs and injustices they've suffered.

One effect of the documentary would be to discourage the commission of crime because of the living penalty which the apprehended lawbreaker is compelled to endure. In going so deeply into this phase of the matter the program was instructive as well as interest-holding.

After lauding the reformatory officials' cooperation during the documentary's filming, McGovern, in conclusion, announced that the second and final crime and punishment installment hopes to deliver some pertinent answers to the question "why."

Rees.

Judy's ARB Punch

Judy Garland's special for CBS-TV Sunday (25) at 9 p.m. won handily in New York over network competition.

Local (there was no national report) ARB gave her hour an average 34.8 rating. NBC-TV's "Bonanza," which usually wins the 9:10 p.m. time, got a 17.5, while ABC-TV for the same time managed only a 12.7.

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CBS IN CHICAGO
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Automation Displacing Media Buyer? Creates Some Madison Ave. Jitters —On Other Adv. Agency Fronts

By BILL GREELEY

Is automation about to do to the ad agency time buyer what it did to the bowling alley pin boy? Agency management is saying not a chance, but the party line hasn't prevented a strong underground prediction that the media racks are in for devastating depletion.

BBDO, pioneer shop in the mechanized media function, recently memoed national ad managers of networks, stations, magazines and other media:

"On Nov. 11, 1961, after nearly two years of experimentation and analysis, BBDO announced that it had developed a successful working model of a practical method for utilizing electronic computers in scientific media selection. This process, designated 'Linear programming,' enables us to evaluate rapidly any number of potential media plans, or schedules, by relating media audience data, costs and discount structures, and qualitative measurements to the marketing and merchandising requirements of our clients.

"Naturally, this new concept in modern media planning and agency-client service has caused some concern in the advertising industry. Many are afraid that automation is fully taking over and that, as a result, machines will eventually replace the media planner or media buyer. We at BBDO, however, are not so concerned. Our research and media analysis departments have worked long and hard to make Linear Programming an effective tool for the intelligent, creative media man, not his replacement.

Attached to the memo, signed by veep and media director Herbert D. Maneloveg, is a form asking the broadcast media for per-minute analysis of the average audience, and print media for per-issue analysis. The form breaks down to audience age, sex, occupation, income, religion, education, etc. by number of homes reached.

Trade sources say that in the case of broadcasting about 80% of the information fed the machines will be based on ratings, and that the machines can even give a fairly reasonable evaluation of a station's puffbluffs effort—by volume, anyway. With the extra audience info being requested by the BBDO media folk, what is left there to be done by that primitive craftsman, the time buyer, with his crude slide rule, trade mag station-coverage list and enthusiastically slanted accomplice, the rep firm salesman?

There are an estimated 4,000 to 5,000 people involved in agency and client media work, and there's little doubt that extended automation in media planning and buying will put most of them out of work.

The machines also could affect the sales staffs of the rep firms, since computers are not likely to be impressed by expensive Christmas gifts, liquid lunches or junkies to the market.

Then there are outfits like Broadcast Clearing House that computer-process media buys after they are made, a function that can greatly reduce an agency's clerical staff. BCH says it also can "reduce paperwork for all concerned with spot buying and selling."

What About Istanbul?

The ancient agency query, "but will they get it in Dubuque?" has been extended to cover the outposts of the world, according to McCann-Erickson execs who this week gave an illustrated lecture for the New York Chapter, American Women in Radio & Television.

Don La Vine, creative group head of McCann's international radio-tv-cinema division, and Bill Duffy, a senior art director for tv at the agency, told the femmes that the day of universally accepted selling concepts and worldwide tv commercials is not far off. "Common market situations in Europe and Latin America, combined with improved transportation and communications between countries, have caused a greater interchange of ideas and cultures than ever before," said La Vine. "This does not mean forcing translated American commercials down the world's

throat. Experience has proved over and over again that a good selling idea can come from anywhere, and, with slight modifications, can be equally effective anywhere."

To illustrate, the execs reeled off universal blurbs, including Vicks commercials from Italy and France; Tio Pepe brandy from Spain; Spencer Cashmere and Rosenthal china from Argentina; Tosca 4711 makeup compact from Germany; Knoll Furniture, Spain; Schwepps tomato juice, England; Kolyons toothpaste, Brazil; Nestle's Sunshine powdered milk, Australia; Coca-Cola, New York and Australia; DuBarry makeup, Mexico; Volkswagen, New York; Helena Rubenstein, England; and Snow Brand Hokkaido Butter indigestion pills, Japan.

Adville: William F. Brown has quit his job as a BBDO tv producer and is currently working on book and lyrics for a one-act musical. The author of "The Girl in the Freudian Slip," he's got a sketch running in the Julius Monk revue at the Upstairs at the Downstairs.

Ladies Home Journal is the first women's mag to be selected for publication in Braille for the blind by the Volunteers Service for the Blind. Chicago office of Erwin Wasey, Ruthrauff & Ryan has landed several Helene Curtis products. Ocean Spray Cranberries to McCann-Erickson, effective April 23.

GARROWAY SERIES ON SCIENCE TO NET

Filming of the Dave Garroway hosted "Exploring the Universe" series being done for the National Educational Television network, is due to begin next month in the N.Y. studios of United States Production.

Series of 11 half-hour programs, made possible by a grant from the National Science Foundation, will be shown on NET stations across the country during the '61-'62 season. Channel 13 in N.Y., the new tv station, probably will broadcast the series come the fall when it starts telecasting.

Garroway, former host of NBC's "Today" and other series, has been a member of the American Assn. of Variable Star Observers since 1929 and was an assistant laboratory instructor in astronomy at Harvard U. in 1936.

Inside Staff: TV

Ogilvy, Benson & Mather beat Young & Rubicam to the punch the other day by lining up Bristol-Myers as sponsor of the Friday (23) Monday (26) coverage by NBC-TV of Col. Glenn's triumphant return.

Lately, it's been Y&R that's been buying news on NBC-TV, with OBM allegedly "dragging its feet." This time, however, Y&R did the dragging on early crack at bank-rolling the coverage. OBM got Bristol-Myers brass to go along a short while later with the necessary coin, including some devoted to Bufferin (a B-M brand handled by Y&R).

Pepsodent Blurb (Tobacco Stains) Ruled as Valid

Washington, Feb. 27.

A Federal Trade Commission hearing examiner, in a decision he insists doesn't deviate from the recent sweeping Rapid Shave ruling, has ruled that Pepsodent toothpaste blurbs showing removal of tobacco stains are not deceptive.

The action by the full Commission on the initial decision should go along way in defining the bounds of the Rapid Shave edict against trickery.

Examiner Harry R. Hinkes issued an order which would dismiss complaint brought by the Commission on Jan. 13, 1960 against Lever Bros. and its ad agency, Foote, Cone & Belding.

The order, however, is not final and may be overruled by the full Commission as was the case of the Palmolive-Colgate Rapid Shave commercial decision earlier this year. FTC's precedent-making decision in the shaving cream case ruled out any use of deceptive props or trickery on tv demonstrations. The Rapid Shave blurbs represented plexiglass covered with sand as sandpaper coupled with the claim the product could shave the sand off sandpaper.

The complaint against Pepsodent hinged on the use of so-called "smoking machines" and the claim that tobacco stains could be erased. Gist of Hinkes' reasoning tossing out the complaint was that the props were not misrepresented, nor was the claim made by the blurbs false.

The challenged commercials ran for 30 or 60 seconds on all three tv networks. A lighted cigaret was shown in a glass container with an open bottom—the "smoking machine" (Continued on page 44)

Riddle Me This

Editor, VARIETY:

Glen Oaks, N. Y.

I know what a star is. I lived through two decades of real stardom, and felt the lure of the Cagneys, the Coopers, the Tracys, the Gables. I've seen much of the still-available works of the stars of earlier generations, the Pickfords, the Chaneyes, Doug Fairbanks, Dick Barthelmess. I'm even familiar with the few who started at the top and worked their way down; performers pre-selected for stardom by over-anxious and subsequently disillusioned producers. And I remember performers who were stars even though their studios were reluctant about admitting it when deciding the billing arrangements for their pictures. (Dick Powell, at Warner Brothers, was certainly a star in every sense of the word, even though they rarely billed him as such.)

But this is a new era, and we have a new kind of medium, television. Stardom on television is something quite different, as witness Jack Paar. And, apparently, stardom is not necessarily fluid. A Liberace can be a legitimate star on television and yet not have star power on the motion picture screen.

See what I mean? I know quite a bit. I'm damn near an authority. And yet, there is this area in which I'm just a dunderhead. So, please enlighten me:

What is a co-star? I know what a co-star is on the motion picture screen. Clark Gable and Myrna Loy in "Test Pilot," for example. That makes each of them a co-star. But what is a performer whose name is listed below the titles, and yet receives the billing "Also co-starring?" And what is the fine difference between someone billed "Co-starring" and someone billed "Also co-starring?" And just how much less important is an actor who receives "Also starring" billing than the actor whose name appears above the titles? And where—in the middle of this muddle—does the "Special Guest Star" fit into the picture?

It's a complex situation, and I feel as if I'm drowning in a miasma of detail. What about the supporting actor whose name is at the bottom of the page, as it always has been, in the same small size letters—but who now is listed under a small heading that reads "Also starring?" What's his true status?

Please help me on this subject, if you can. I'm in too weakened a condition to tackle it myself, unaided. I'm still reeling from an announcer's tag line which followed a television show. He said, and I quote: "Portions of this recorded program were pre-recorded."

Paul Caster.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Metropolitan NAACP Women's Guild award presented to Harry Novik, WLBB general manager, for station's role in "enriching our community by dedication to our ideals." . . . NBC has commissioned composer Eddy Manson to compose and conduct "U. S. 1 Suite," themed to the people and places along U. S. Route 1, the subject of a web profile March 29 . . . Producer Don Kellerman is readying a special series of half-hours on the recent rapid development of the Israeli culture to be presented on his "Accent" series on CBS-TV. Kellerman now is in Israel . . . "Have Gun, Will Travel" gets a new exec producer. He is Robert Sparks, returning to CBS-TV after a stint as exec producer with Screen Gems. Frank Pierson, present producer of the series, has asked for and been granted release from his current contract. Don Ingalls will join the production staff of the series as associate producer and story supervisor . . . Rosemarie O'Reilly, manager of ratings for CBS-TV, to Puerto Rico on vacation . . . Helea Chloes, coordinator of program info for CBS-TV press department, back from a Caribbean cruise . . . Red Barber off to the Fort Lauderdale training camp of the N. Y. Yanks . . . John Karol, v.p. of special projects for CBS-TV sales, leaves Monday (5) on an Arizona vacation . . . Richard Coogan, former lead in "The Californians," signed for a top role in CBS-TV's "The Clear Horizon," starting this week (26) . . . Howard Enders, public-affairs director of RKO General, was the producer, director, writer of WOR-TV's space show at the Coliseum. Edward Dirrane, of Newsfilm, was wrongly credited with being producer of that show . . . Vet newscaster Charles F. McCarthy, switching from WOR to WPAT as head of the latter's news operation, begins three daily, 15-minute newscasts (hourly from 6:30 to 8:30 a.m.) March 5 . . . Mrs. Fiorella H. LaGuardia will be guest of honor at a press luncheon Friday (2) for the debut of Official Film's "Biography" series March 9 on WNBC-TV.

Lester Cooper joining "PM" Westinghouse's nightly show starring Mike Wallace, as supervising producer-writer . . . Video playwright Dale Wasserman to Jamaica to finish his play, "One Flew Over the Cuckoo's Nest," to star Kirk Douglas . . . Don Morrow, host of ABC-TV's "Camouflage," signed by Sinclair Oil for a new series of commercials . . . Penny Wright, WABC-TV's early evening weather gal, giving up her show to get married on April 1 to Zell Rabin, Sunday Editor of the Sydney, Australia, Mirror. Jan Crockett, the late evening weather reporter, will take over the earlier slot as well . . . Orson Bean to host WABC-TV's "Expedition: New York" show March 19 . . . Johnny Carson will emcee the All-American Talent Show on Governor's Island March 15 . . . ABC Radio's Allen Jeffreys marking his first anni with his "In The Land of Music" show this month.

Bill Scott, co-producer of "Bullwinkle," left for London (via N. Y.) this week, accompanied by sales rep Eddie Dukoff . . . CBS-TV program coordinator Helea Chloes back after two-weeker in West Indies and South America . . . NBC sales veep Don Durkin today (Wed.) addressing Assn. of National Advertisers breakfast at the Plaza . . . Don Kossow has resigned General Artists Corp. to shift to Ashley-Steiner, as a resident attorney . . . Dick Young has a nightly 10-11 p.m. stanza, "Late Date," now on WNTA Radio over which he does frequent live-direct nitery interviews and spins platters. J. Garrison Stradling becoming WNBC Radio director.

IN HOLLYWOOD

J. Walter Thompson's Len White escorting a bundle of buying power on an inspection tour of studios with new pilots. Given the red carpet treatment were Levee's Sam Tarum and Howard Eaton, and J.W.T.'s "Buck" Buchanan and Sierra Haynes . . . Young & Rubicam's Bill Craig was so elated with "Beverly Hill Billies" that he rushed to Buddy Ebsen's booth at the Brown Derby to pump his hand . . . Frank Pierson has his own philosophy about being wedded to on show too long. Bowing out after three years as producer of "Have Gun, Will Travel," he theorized, "a producer should change shows every year and agents every two years." Bob Sparks follows him on "Have Gun" after duty at Screen Gems. If Pierson goes on SG's "Empire," it could be interpreted as a trade . . . King Features' Al Brodax has commissioned Creston Studios to turn out a pilot based on the comic strip, "Beetle Bailey" . . . NBC will make up its mind after the first 90-minute "Virginian" on whether to trim the series to 60 min.

First place award for the best promotional program trailer by a tv web was given to NBC-TV by the Hollywood Ad-Club. Award went for a trailer promoting "Thriller," and it was the only award won by a network. Ed Ropolo, manager of on-the-air-promotion for NBC-TV on the Coast, produced the trailer at Grafica 1 Productions.

IN CHICAGO

WBBM-TV news director Bill Garry says the station will be doing about a dozen half-hour news specials this year, in addition to public-affairs documentaries and such. Station has created a fulltime unit with Irv Heberg, Mike Kesmar and Mary Sadkin to work exclusively in this area. Unit will be headed by Garry's exec asst. Lula Barlow . . . Art Thorsen, former program manager of WBBM Radio, joined WBBM-TV as writer-producer . . . Sally Murphy is leaving WBKB's press info dept. to move to California . . . WNBQ's "Education Spotlight," a 15-minute weekly series, is being replayed on educational station WTTW . . . WBBM Radio has merged public service and press info into a single department, Information Services, with Paul Lazarre as its director . . . Ray Mulderick, once with WOR-TV, New York, joined Encyclopedia Britannica to handle its tv-radio activities . . . Lynn Holland added to the WBBM-TV talent roster, as second stringer to Lee Phillip on distaff commentary. Initially she'll take on the 7 a.m. chore . . . Howard Shepard is new research and sales development director of WBKB. John J. McMahon joined the station's national spot sales staff . . . First Federal-Savings is buying two of Carter Davidson's film specials from Asia on WBBM-TV, even though they haven't been shot yet.

IN LONDON

Tony Bridgewater appointed chief engineer of BBC-TV. Latter has been with the Corp's video web since it started in 1938 . . . Major contract for equipment at the upcoming Wales-TV station went to EMI Electronics . . . After four years with Associated-Rediffusion E. C. Ford joined Southern-TV, as manager . . . Cheques worth more than \$5,500 have been presented to the Coventry Cathedral Festival Fund by Associated Television and ABC-TV in the Midlands . . . Televis Eireann, the Irish commercial web, is planning to start school programs at the end of the year . . . Granada-TV slotted "Context," a new discussion skein for schools . . . Don Carne, ex-video critic, joined Westward-TV as head of program research . . . Independent Television newscaster Tim Brinton quit after three years to freelance . . . BBC-TV is to screen Reginald Rose's "A Quiet Game Of Cards" on March 2 . . . David Niven showed up in BBC-TV's "Wednesday Magazine" . . . Associated-Rediffusion started a series, "Challenge To The Editor," which puts newspapers and their editors under the microscope. First (Continued on page 46)

VARIETY-ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study to depth of the top ten syndicated shows in the same particular markets. This week nine different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

IDAHO FALLS-POCATELLO

STATIONS: KID, KIFI. *SURVEY DATES: OCT. 29 - NOV. 25, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	My Three Sons (Fri. 8:00-9:30)	KID	44	1.	City Detective (Fri. 9:30)	KID	33	67	M Squad	KIFI	12
2.	Andy Griffith; Kaye (Mon. 7:30-8:00)	KID	43	2.	Manhunt (Fri. 7:30)	KID	32	65	Telephone Hour	KIFI	13
3.	Have Gun, Will Travel (Sat. 9-9:30)	KID	43	3.	King of Diamonds (Mon. 9:00)	KID	30	54	Thriller	KIFI	20
4.	Benanza (Sun. 7:00-8:00)	KIFI	42	4.	Miami Undercover (Tues. 9:00)	KID	29	53	Cain; West	KIFI	20
5.	Danny Thomas; Kaye (Mon. 7:00-7:30)	KID	41	5.	Sea Hunt; Power (Sun. 8:00)	KID	28	47	DuPont; Theatre 62	KIFI	24
6.	Defenders (Fri. 8:30-9:30)	KID	41	6.	Man & The Challenge (Tues. 8:00)	KID	27	48	Dick Powell	KIFI	23
7.	Fellow The Sun (Sun. 9:00-10:00)	KID	40	7.	Cimarron City; Zone: CBS Reports (Thurs. 8:30)	KID	22	35	Sing Along With Miller	KIFI	36
8.	Perry Mason (Mon. 9:30-10:30)	KID	38	8.	Federal Man (Wed. 8:00)	KID	21	40	Bachelor Father	KIFI	36
9.	Lawrence Welk (Sat. 7:00-8:00)	KID	37	9.	Huckleberry Hound (Wed. 5:30)	KID	20	49	Three Stooges	KIFI	25
10.	Dr. Kildare (Thurs. 9:00-10:00)	KIFI	35	10.	Three Stooges (Mon-Fri. 5:30)	KIFI	20	51	To Tell the Truth	KID	15
11.	Gunslinger (Sat. 9:30-10:30)	KID	35						Quick Draw McGraw	KID	18
									Huckleberry Hound	KID	20
									Frontier Circus	KID	11
									Rawhide	KID	26

HANNIBAL-QUINCY

STATIONS: KHQA, WGEM. *SURVEY DATES: OCT. 29 - NOV. 25, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Sing Along With Mitch (Thurs. 9-10)	WGEM	55	1.	Ripcord (Fri. 9:30)	WGEM	30	63	Eyewitness	KHQA	18
2.	Benanza (Sun. 8:00-9:00)	WGEM	52	2.	Quick Draw McGraw (Wed. 6:00)	WGEM	27	61	Evening Report	KHQA	17
3.	Gunslinger (Sat. 9:00-10:00)	KHQA	50	3.	Jeff's Collie (Tues. 6:00)	WGEM	23	53	Evening Report	KHQA	21
4.	Have Gun, Will Travel (Sat. 8:30-9)	KHQA	48	4.	Yogi Bear (Fri. 6:00)	WGEM	23	58	Evening Report	KHQA	18
5.	Father of the Bride (Fri. 8:30-9:00)	KHQA	45	5.	Huckleberry Hound (Mon. 6:00)	WGEM	21	50	Evening Report	KHQA	21
6.	Red Skelton (Tues. 8:00-8:30)	KHQA	45	6.	Sea Hunt (Wed. 9:30)	WGEM	18	35	Steel Hr.; Circle Thea.	KHQA	34
7.	Hennessey; Dyke (Mon. 9:00-9:30)	KHQA	44	7.	Bugs Bunny (Thurs. 6:00)	WGEM	16	47	Evening Report	KHQA	18
8.	I've Got a Secret (Mon. 9:30-10:00)	KHQA	44	8.	Popeye (Mon-Fri. 5:00)	WGEM	14	57	Hal Barton	KHQA	6
9.	Wagon Train (Wed. 6:30-7:30)	WGEM	44	9.	Third Man (Sun. 5:00)	WGEM	14	64	20th Century; Pro FB	KHQA	12
10.	Hazel (Thurs. 8:30-9:00)	WGEM	43	10.	Two Faces West (Sat. 8:30)	WGEM	14	23	Have Gun, Will Travel	KHQA	48

JOPLIN-PITTSBURG

STATIONS: KOAM, KODE. *SURVEY DATES: OCT. 29 - NOV. 25, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Benanza (Sun. 8:00-9:00)	KOAM	48	1.	Manhunt (Wed. 8:30)	KODE	32	50	Perry Como	KOAM	31
2.	Wagon Train (Wed. 6:30-7:30)	KOAM	48	2.	Brothers Brannigan (Wed. 7:30)	KOAM	25	40	Checkmate	KODE	37
3.	Real McCoys (Thurs. 7:30-8:00)	KOAM	45	3.	Cimarron City (Sat. 10:00)	KODE	23	61	News	KOAM	20
4.	Perry Mason (Sat. 7:30-8:00)	KODE	43	4.	Yogi Bear (Mon. 5:30)	KODE	19	59	Cain's Hundred	KOAM	12
5.	Gunslinger (Sat. 9:00-10:00)	KODE	43	5.	Huckleberry Hound (Wed. 5:30)	KODE	19	66	Whirlbirds	KOAM	13
6.	Cheyenne (Mon. 6:30-7:30)	KOAM	42	6.	Jim Backus (Thurs. 8:00)	KOAM	19	68	Whirlbirds	KOAM	10
7.	Rifleman (Tues. 7:30-8:00)	KOAM	42	7.	Quick Draw McGraw (Tues. 5:30)	KODE	18	37	Investigators	KODE	32
8.	Chevy Show; Route 66 (Fri. 7:30-8:30)	KODE	40	8.	Three Stooges (Mon-Fri. 5:00)	KODE	15	56	Whirlbirds	KOAM	13
9.	37th Precinct (Mon. 8:00-9:00)	KOAM	39	9.	Deputy Dawg (Thurs. 5:30)	KOAM	13	68	Make Room For Daddy	KOAM	7
10.	Sing Along With Mitch (Thurs. 9-10)	KOAM	38	10.	Whirlbirds (Mon-Fri. 5:30)	KOAM	12	52	Popeye	KOAM	7

MINOT, N. D.

STATIONS: KMOT, KXMC. *SURVEY DATES: OCT. 29 - NOV. 25, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Benanza (Sun. 8:00-9:00)	KMOT	53	1.	Jeff's Collie (Mon. 6:30)	KMOT	29	48	Cheyenne	KXMC	31
2.	77 Sunset Strip (Fri. 8:00-9:00)	KXMC	46	2.	Sea Hunt (Wed. 7:30)	KXMC	25	46	Joey Bishop	KMOT	29
3.	Surfside 6 (Mon. 9:00-10:00)	KXMC	46	3.	Blue Angels; Maverick (Sun. 5:30)	KXMC	23	70	1, 2, 3 Go; Football	KMOT	10
4.	Car 54 (Sun. 7:30-8:00)	KMOT	42	4.	Pioneers; Mike Hammer (Tues. 8:00)	KXMC	23	38	Dick Powell	KMOT	37
5.	Gunslinger (Sat. 9:00-10:00)	KXMC	40	5.	Huckleberry Hound (Wed. 5:30)	KMOT	20	63	Superman	KXMC	32
6.	Lawrence Welk (Sat. 8:00-9:00)	KXMC	39	6.	Third Man (Wed. 9:00)	KMOT	20	35	I've Got a Secret	KXMC	37
7.	Rifleman (Mon. 7:30-8:00)	KXMC	38	7.	Yogi Bear (Mon. 5:00)	KMOT	17	52	Three Stooges	KXMC	16
8.	Hazel (Thurs. 8:30-9:00)	KMOT	38	8.	Brave Stallion (Fri. 5:00)	KMOT	16	64	Shingaggar; Cartoons	KXMC	9
9.	Wagon Train (Wed. 8:30-7:30)	KMOT	37	9.	Little Rascals (Thurs. 5:00)	KXMC	16	50	Popeye; Holidays	KMOT	11
10.	I've Got a Secret (Wed. 9:00-9:30)	KXMC	37	10.	Three Stooges (Mon. 5:00)	KXMC	16	48	Yogi Bear	KMOT	17

GREENSBORO-WINSTON-SALEM

STATIONS: WFMY, WSJS. *SURVEY DATES: OCT. 29 - NOV. 25, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Benanza (Sun. 8:00-9:00)	WSJS	46	1.	Third Man (Fri. 9:30)	WFMY	32	62	Shore; Tele; Gogh; Clos.	WSJS	18
2.	Dr. Kildare (Thurs. 8:30-9:30)	WSJS	40	2.	Everglades (Tues. 7:00)	WSJS	25	61	Brothers Brannigan	WFMY	22
3.	Laramie (Tues. 7:30-8:30)	WSJS	38	3.	M Squad (Wed. 7:00)	WSJS	22	48	Ripcord	WFMY	22
4.	Laramie (Sun. 7:00-7:30)	WFMY	37	4.	Ripcord (Wed. 7:00)	WFMY	22	48	M Squad	WSJS	22
5.	Perry Mason (Sat. 7:30-8:30)	WFMY	36	5.	Shannon (Thurs. 7:00)	WFMY	19	59	Manhunt	WSJS	17
6.	Chevy Show; Route 66 (Fri. 8:30-9:30)	WFMY	36	6.	Sea Hunt (Sat. 7:00)	WFMY	18	37	Ben Casey	WSJS	27
7.	Ed Sullivan (Sun. 8:00-9:00)	WFMY	35	7.	Yogi Bear (Wed. 5:30)	WFMY	18	64	Matty's Funnies	WSJS	9
8.	Hazel (Thurs. 8:30-9:00)	WSJS	34	8.	Jim Backus; War (Wed. 8:00)	WFMY	17	31	Wagon Train	WSJS	34
9.	Real McCoys (Mon. 7:30-8:00)	WSJS	33	9.	Manhunt (Thurs. 7:00)	WFMY	17	45	Shannon	WFMY	19
10.	National Velvet (Mon. 8:00-9:30)	WSJS	33	10.	Buccaneers; NCAA (Sat. 2:00)	WFMY	14	78	Big Pic; Ryder; Rayburn	WSJS	3

'Captain Video'

Continued from page 22

and almost as complex as the out-pur for the orbital flight itself.

The Secret Service, it is reported, prevented use of cameras during a certain portion of the festivities. Then—and this is always a real fear for such remote telecasts—the cameras that had been placed on trucks to follow the Glenn procession down Coca Beach's main drag went kaploie. Furthermore—and this should have been avoidable—the cameras that were working were not always working well. Some of the long range shots (by zoom-lenses) were wobbly, giving a viewer the im-

pression that he was aboard ship in turbulent water.

Considering, however, the complex nature of the overall coverage, tv's technical performance cannot be minimized. Nor can the continuing good performance of the reporters working for ABC, CBS, NBC, Mutual and the radio independents. These guys worked it and lived it. They were knowledgeable and, in at least three-quarters of the cases, articulate as well.

Ottawa—Tom Gould, parliamentary press gallery writer for the Victoria, B. C., daily Colonist, appointed United Nations correspondent for the Canadian Broadcasting Corp. On March 1, Gould succeeds Stanley Burke at UN in New York for CBC. Burke is transferred to Paris as CBC's correspondent for continental Europe.

WGN

Continued from page 27

and it originated some of the early network radio shows for NBC, CBS and Mutual, among them "Little Orphan Annie," "Captain Midnight," "Harold Teen," "Painted Dreams," "Peter Quill," and dance-band remotes from Chicago ballrooms.

Pioneers prexy Arthur Simon, in presenting the award, acknowledged the company's "dedicated service to its community and its adherence to quality, integrity and responsibility in programming and management." The award was accepted by WGN Inc. exec veepee, Ward L. Quaal, who, by the way,

is an alumnus of Crosley Broadcasting Co., last year's recipient of the Pioneers award for station WLW, Cincinnati.

NBC 'Project 20'

Continued from page 27

"Lee, the Virginian" and the first three programs in "The World Of..." skein, Bob Hope, Billy Graham and Jimmy Doolittle.

Thought by NBC to be one of the reasons for the relative overseas sales success is the fact that the special project shows have won many awards in foreign tv festivals. For instance, "Coming of Christ" won kudos at the Vancouver, Edinburgh and Venice fetes, and "Real West" won the coveted Prix d'Italia in '61.

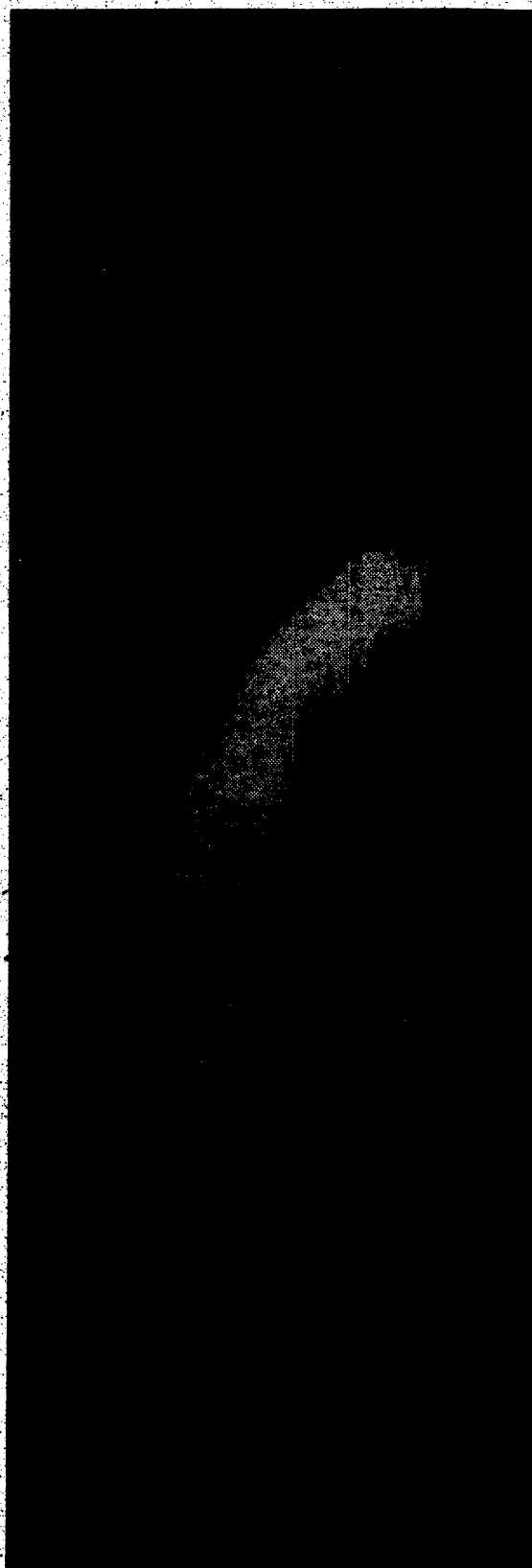
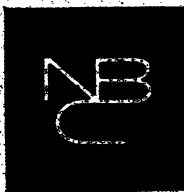
TV Sports

Continued from page 21

ball, National Football League championship, Saturday afternoon basketball and the championship of the National Basketball Assn., two National Invitational Tournaments, Open Golf Tournament, Palm Spring Classic, Tournament of Championship, Las Vegas, National Open Championship, Buick Open Championship, and four racing events a year from Monmouth. ABC-TV has a three-year deal with the American Football League, a two-year deal for the Orange Bowl event, All Star Football game, Saturday night fights, pro bowling, Bing Crosby golf tourney, Gotham Bowl game and the Sunday afternoon "Wide World of Sports."

THE HEARTBEAT HEARD 'ROUND THE WORLD

A massive enterprise in American communications — this was at the heart of John Glenn's epochal space flight. For every phase of the achievement rested on communications, organized so superbly by the National Aeronautics and Space Administration with the cooperation of other Government departments — from the intricate telemetering systems, the tracking of "Friendship 7" three times around the world, the flow of reports to and from the astronaut, even to the recording by radio of his heartbeat in flight. ■ And it was communications, through the television and radio networks that gave the flight its distinctive character of an open event — open for every American, and for the world, to follow as it happened. Throughout the day, 135,000,000 viewers across the nation experienced with Col. Glenn the accomplishment that made American history. ■ The National Broadcasting Company shares with the other networks its pride in broadcasting's finest achievement, and congratulates them on their contribution. We salute the 180 broadcast reporters and technicians who conducted the combined network pool coverage, as well as our own staff of 200 who were responsible for the special NBC coverage supplementing the pool activities. Their weeks of preparation and their dedicated service made possible the comprehensive reporting by the NBC newsmen who appeared on the program and whose faces you see below. ■ NBC devoted 11½ hours of uninterrupted television network coverage — 6:30 AM to 6:00 PM — to this great occasion. That night, Col. Glenn's voyage and its significance for the future were reviewed in a special hour-long NBC television presentation. On Friday, NBC News devoted hour after hour to Col. Glenn's return to Cape Canaveral with Vice President Johnson, his meeting with President Kennedy and his news conference. On Sunday, "Update," NBC News' program for teenagers, was expanded to an hour to recount the events of the flight for young viewers who were in school when it took place. Monday, NBC News presented special coverage of Col. Glenn's welcome in Washington, where he was honored for this accomplishment. And tomorrow, NBC will telecast New York City's ticker tape parade and reception. ■ The NBC News team of editors, reporters, researchers and technicians once again has provided the kind of imaginative and thorough coverage the television audience has come to expect of broadcasting's foremost news organization. That is why more people viewed the flight on NBC than on any other network.



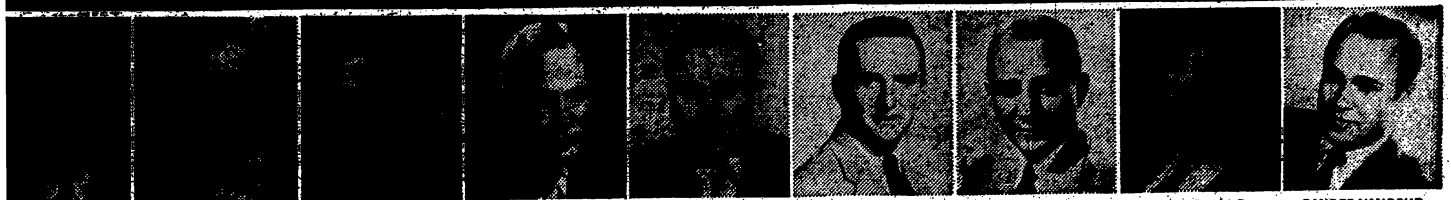
MARTIN AGRONSKY



JAY BARBREE

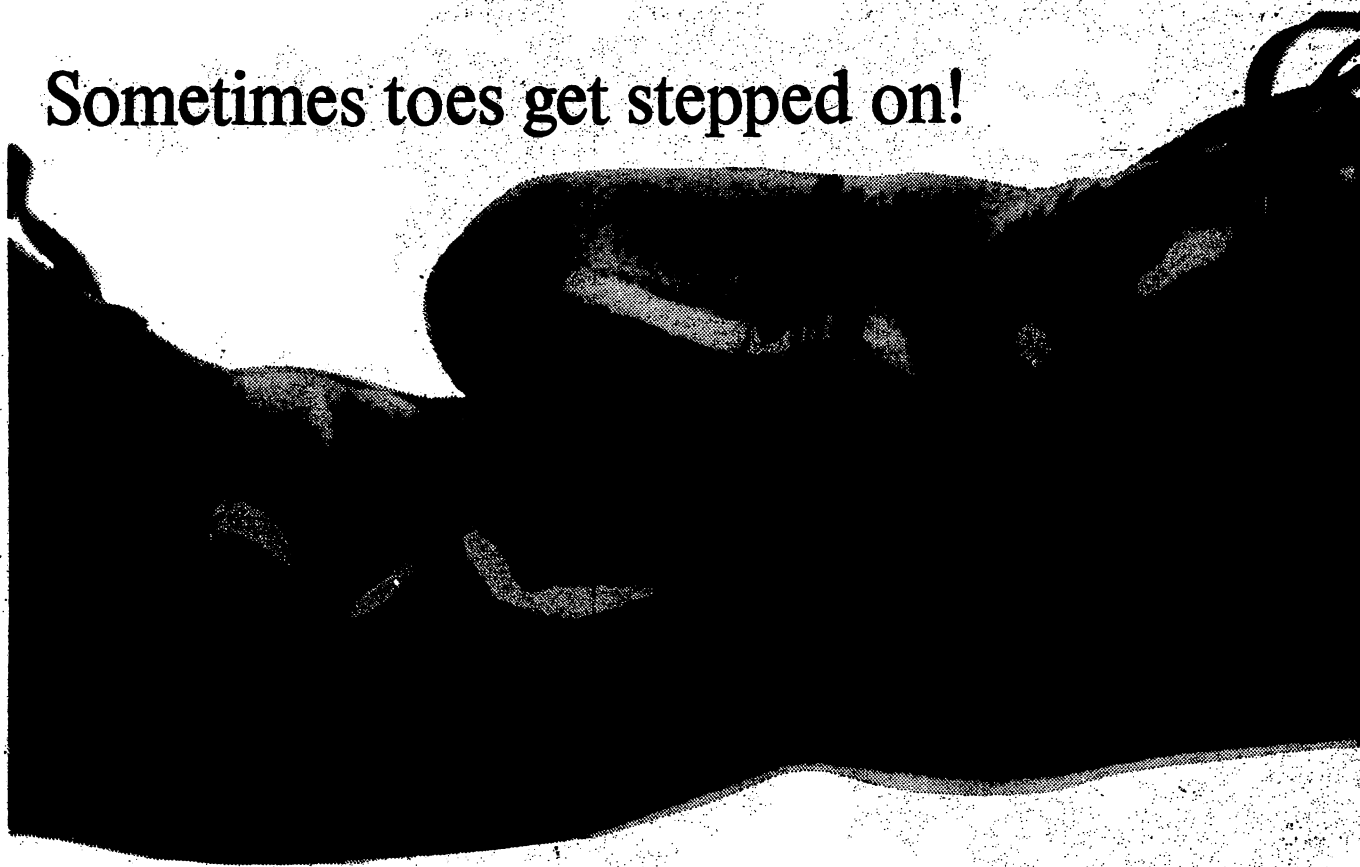


ROBERT GORALSKI



ETER HACKES JAMES HURLBUT HERBERT KAPLOW FRANK MCGEE MERRILL MUELLEN ROY NEAL ELMER PETERSON RAY SCHERER SANDER VANOCUR

Sometimes toes get stepped on!



It's inevitable. WNBQ's straightforward examinations of Chicago's municipal problems and public issues leave no room for dodging. For example, sensitive toes had no way out in a program exposing the structure, operations and personnel of Chicago's Crime Syndicate. Variety called it "a great public service."

And WNBQ did no sidestepping in provocative news documentaries about the Black Muslim movement in Chicago, the re-organization of Chicago's Police Department, Chicago's Public School System. These news documentaries are one of three different program series alternating in WNBQ's Monday night, 6:30-7:00 prime time slot. The others: "Your Man In Washington"—

free-speaking interviews with such in-the-news figures as Senators Dirksen and Douglas of Illinois. And "Artists' Showcase" which brings America's young professional talent in classical music to Chicago.

All this—plus "Len O'Connor Comments"—hard-hitting critiques on the local political and social scene . . . plus "City Desk"—right-to-the-point interrogations of prominent people by leading local newsmen . . . plus more news more times daily than any other Chicago station—all adds up to one obvious fact: Chicago's Leadership Station in Community Affairs is

WNBQ



NBC owned—Represented by NBC Spot Sales

U. of Minn. Expanding Use of Closed-Circuit TV for Classrooms

Minneapolis, Feb. 27.

Starting next spring, closed circuit television in the classroom will be increased considerably at the U. of Minnesota, it's announced.

The new program of much more such closed circuit tv instruction in the classrooms is deemed necessary in order to help deal with the school's expanding enrollment, university authorities explain.

Affected by it will be the operations of local educational station KTCA-TV, which the "U" virtually manages, and the institution's own radio station, KUOM. Both are non-commercial.

The two stations will remain on the air. However, KUOM's role in the "U's" instructional setup will be deemphasized and some of the radio station's personnel will concentrate on the new closed circuit tv operation.

KTCA-TV, which now carries several "U" produced programs, will continue to present them. But it also will assume the production of these programs itself. This is in order to free "U" personnel for the expanded closed circuit tv operation.

A "U" Radio and TV Policy committee special subcommittee now is studying how the much additional closed circuit tv best can be used to meet instructional needs. The "U's" hitherto use of this medium has been on a very limited scale, mostly in the dentistry school and aeronautical department.

However, several "U" buildings on the main campus and others in the engineering and medical complexes and on the agricultural campus in St. Paul are equipped for closed circuit tv already.

'CELEBRITY GOLF' INTO SYNDICATION

NBC is putting "Celebrity Golf" into syndication. The former network stanza, which appeared on NBC-TV as a half-hour Sundaycast last season, will be distributed by NBC films.

"Golf" distribution marks the first sports show that NBC Films has put into syndication. The originals were produced by Bob Hope's Bobalinks outfit.

Michelson's Rep String Expands to 9 Countries

Charles Michelson Inc. was made station representative and purchasing agent here for three new tv stations in widely separate parts of the globe.

New outlets are Grampian TV, in Scotland; Manila Times Television (DZMT-TV), the Philippines; and Malta TV, on the island of Malta.

This brings the Michelson rep string to a total of nine countries, others being Australia, Thailand, Nigeria, Virgin Islands, Rhodesia and Canada.

Van Praag's Paris Setup

Van Praag Productions, tv commercials, has opened a Paris office because of the increasing exchange of ideas and contacts involving high fashion has made it important to serve clients with production facilities in Europe, according to prexy William Van Praag.

Elliot Saunders will head the Paris operation, and Van Praag says he hopes to also open a London office before the end of '62. Firm has U. S. branches in Hollywood and Detroit besides the New York hq.

WRIT as ABC Affil

WRIT, the Balaban radio station in Milwaukee, is due to join the ABC Radio network no later than August. The alliance may take place earlier if WISN, currently the ABC outlet in Milwaukee, elects to end its agreement with the network earlier. Under contractual arrangements, ABC had to give six months cancellation notice to WISN.

Bernie Strachota is general manager for WRIT.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime p/s periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Indianapolis, Ind. • Sta.: WFBM, WISH, WLWI, WTTV • Survey Dates: Oct. 29-Nov. 25, '61

WISH Average Rating: 5 Average Share: 16		COMPETITION STATION & AVG. RATING	
MONDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: EARLY SHOW		Francis Farmer	WFBM 11
Oct. 30 "THE BOLD AND THE BRAVE"		Pioneers	WLWI 3
Mickey Rooney, Wendel Corey		Prof. Will E. Goof,	WLWI 2
1956, RKO, M&A Alexander, Repeat		Sports	WLWI 4
Nov. 6 "YOU WERE MEANT FOR ME"		News, Weather,	WLWI 4
Jeanne Crain, Dan Dailey		ABC News	WTTV 15
1948, 20th Fox, NTA, Repeat		5:00-6:00	WTTV 12
Nov. 13 "YOUNG WIVES TALE"		Ruffles Party	WTTV 10
Audrey Hepburn, Nigel Patrick		6:00-6:30	
1951, 20th Fox, NTA, 1st Run			
Nov. 20 "ADVENTURE OF CAPTAIN FABIAN"			
Errol Flynn			
1951, Republic, M&A Alexander, Repeat			
WISH Average Rating: 6 Average Share: 20		COMPETITION STATION & AVG. RATING	
TUESDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: EARLY SHOW		Francis Farmer	WFBM 10
Oct. 31 "BACKFIRE"		Pioneers, Heckle	WLWI 2
Dane Clark, Virginia Mayo		Prof. Will E. Goof,	WLWI 1
1950, Warner Bros., 7 Arts, 1st Run		Sports	WLWI 3
Nov. 7 "THE FIREBALL"		News, Weather,	WLWI 3
Mickey Rooney, Marilyn Monroe		ABC News	WTTV 14
1950, Warner Bros., 7 Arts, 1st Run		6:00-6:30	WTTV 11
Nov. 14 "HERE COMES MR. JORDAN"		Ruffles Party	WTTV 10
Robert Montgomery, Claude Rains			
1941, Columbia, Screen Gems, Repeat			
Nov. 21 "SHE KNEW ALL THE ANSWERS"			
Joan Bennett, Franchot Tone			
1941, Columbia, Screen Gems, Repeat			
WISH Average Rating: 8 Average Share: 24		COMPETITION STATION & AVG. RATING	
WEDNESDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: EARLY SHOW		Francis Farmer	WFBM 10
Nov. 1 "MOTHER IS A FRESHMAN"		Matty's Funnies	WLWI 4
Loretta Young, Van Johnson		Prof. Will E. Goof,	WLWI 3
1949, 20th Fox, NTA, Repeat		Sports	WLWI 2
Nov. 8 "THE STEEL TRAP"		News, Weather,	WLWI 2
Joseph Cotton, Teresa Wright		ABC News	WTTV 12
1952, Warner Bros., 7 Arts, 1st Run		6:00-6:30	WTTV 12
Nov. 15 "PRINCE OF FOXES"		Ruffles Party	WTTV 14
Tyrone Power, Orson Wells			
1949, 20th Fox, NTA, Repeat			
Nov. 22 "RIDING SHOTGUN"			
Randolph Scott			
1954, Warner Bros., 7 Arts, 1st Run			
WISH Average Rating: 6 Average Share: 20		COMPETITION STATION & AVG. RATING	
THURSDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: EARLY SHOW		Francis Farmer	WFBM 10
Nov. 2 "FORT WORTH"		Pioneers, Heckle	WLWI 3
Randolph Scott, David Brian		News, Weather,	WLWI 3
1951, Warner Bros., 7 Arts, 1st Run		ABC News	WTTV 12
Nov. 9 "HIS GIRL FRIDAY"		6:00-6:30	WTTV 8
Cary Grant, Rosalind Russell		Ruffles Party	WTTV 8
1940, Columbia, Screen Gems, Repeat			
Nov. 16 "MY OUTLAW BROTHER"			
Mickey Rooney, Robert Stack			
1951, Eagle Lion, Flamingo, Repeat			
Nov. 23 "CRAZY LEGS"			
Elroy Hirsch, Lloyd Nolan			
1954, Republic, NBC, Films, Repeat			
WISH Average Rating: 6 Average Share: 29		COMPETITION STATION & AVG. RATING	
FRIDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: EARLY SHOW		Francis Farmer	WFBM 9
Nov. 3 "TOMORROW IS ANOTHER DAY"		Pioneers, Matty's	WLWI 3
Ruth Roman, Steve Cochran		Prof. Will E. Goof,	WLWI 3
1951, Warner Bros., 7 Arts, 1st Run		Sports	WLWI 3
Nov. 10 "ROXIE HART"		News, Weather,	WLWI 3
Ginger Rogers, George Montgomery		ABC News	WTTV 12
1942, 20th Fox, NTA, 1st Run		6:00-6:30	WTTV 8
Nov. 17 "SUSSANAH OF THE MOUNTAINS"		Ruffles Party	WTTV 8
Shirley Temple, Randolph Scott			
1939, 20th Fox, NTA, 1st Run			
Nov. 24 "FATHER WAS A FULLBACK"			
Fred MacMurray, Maureen O'Hara			
1949, 20th Fox, NTA, Repeat			

(Continued on page 42)

TV Seen Taking Cue From Pix in Buying Published Material

Hollywood, Feb. 27.

Television is breaking with its past and falling into the habit of picture studios in buying published material as basic concept for its teleplays. Growing trend away from originals has caught the eye of Robert Goldfarb, veepee of Frank Cooper Associates, who cites a block of recent sales on behalf of its literary clients.

Tack is taken by most tv buyers that material in published form has the advantage of a built-in audience, according to Goldfarb, who has negotiated subsidiary rights of more than a half dozen properties in the past few weeks. Among them are:

"Suzuki Beane," cartoon book about a baby beatnik, by Sandra Scopetone and Louise Fitzhugh, sold to Hubbell Robinson.

"Acres and Pains" by S. J. Perelman, hold to Ziv-UA.

Series of fantastic and macabre stories by August Derleth and H. P. Lovecraft, sold to Merwin Gerard and John Newland and marked as a pilot spinoff on "Bus Stop."

Book character of "Solar Pons" sold to Alan Woods.

"Five Star Final," play by Louis Weitzenkorn, sold to 20th-Fox.

"Cress Delahanty" by Jessamyn West, and "Whiteoaks of Jalna" by Mazo de la Roche, sold to CBS-TV as pilot.

"Lanny Budd" stories by Upton Sinclair, sold to ABC Films.

BLURB BREAKDOWN BY VIDEOTAPE PROD.

Videotape Productions sales director Herbert W. Hobler predicts a continued rise in the production of videotaped tv commercials based on an analysis of his firm's first three years of operation.

Hobler says a total of 2,500 blurbs for 140 advertisers (along with 103 program properties) have been made by VP. Greatest volume of production, close to 25%, was for the food industry, and business for the category was up 10% over a year ago. Fashion blurbs, accountable for only 3% of the volume, were up 50%, he said.

Insurance and bank blurbs were up 20% for the year; proprietary drugs, 18%; toiletries and cosmetics, 15%; and beer and soft drinks, 15%.

Hobler also cited an increase in location taping.

NBC Films' Clean Sweep On N.Y. Market Sales

Last week, NBC Films sold the reruns of "Deputy" to WPIX. That sale meant that the syndie outfit has now sold everything in its catalog (save for the newly released "Celebrity Golf") in the New York market.

This is notable if only because NBC Films handles 21 syndie packages. Previous New York sale was to WOR-TV and the series was "Danger Is My Business."

Seattle Fair Blurb

Producing Artists, New York tv commercial production firm, has been named to produce several short films for insert in the Seattle exposition's "Threshold and the Threat," a feature that will theme the northwest city's world's fair and which will be shown in the fair's Coliseum.

PA's Robert McCahon, with John Robert Lloyd as creative coordinator, will supervise production of the films. Research for the 50-second films has already begun on subjects ranging from automation of industry to sea farming and future methods of educational tv.

'Casper' Sales

Recent sales of ABC Films cartoon series, "Casper the Friendly Ghost & Co.," has brought the total markets to 47, according to the syndication firm.

Stations pacting for the package of 170 six to eight-minute segs during the last two weeks include, WTCN, Minneapolis; WDAF, Kansas City; KGMB, Honolulu; and KXTV, Sacramento.



Dorothy Kilgallen's column, January 21, 1962

"Funny Americanism: The Seattle World's Fair has hired a New York press agent to ballyhoo its attractions. Can't you see New Yorkers trekking out to Seattle to view a science pavilion?"

Dear Dorothy:

Gosh, we didn't know you were so sensitive. The folks out here aren't deliberately trying to steal New York's thunder by holding a full-scale World's Fair in Seattle this year. It just worked out that way.

You see, Dottie, we've been working over six years on this little project. Not just between lunches at The Plaza, but full-time. The state threw in over 10 million dollars. The City of Seattle ponied up another fifteen. The federal government said they'd go 12 million, and before you knew it, we were in business. A couple of the boys down at the corner cigar store jetted over to Paris and sold the Bureau of International Expositions on endorsing our show. Seems the Europeans are a bit fussy about giving the official stamp of "World's Fair" to any Tom, Dick and Harry. But they liked the looks of this Seattle thing and went all the way. (Nice fellas — maybe we could help you.)

The way it stacks up now we've got a real humdinger going. With exhibits and everything, it totals over 100 million dollars. We've got a 60-story high Space Needle, complete with revolving restaurant on top, that out-Eiffels the Eiffel Tower. The U. S. Science Pavilion is going to be as exciting as anything north of Canaveral. The Boeing Company (you've heard of them) is building a wild spacearium that will simulate a ride through the solar system. General Sarnoff and his boys at RCA are installing the electronics for the "World of Tomorrow" in the brand-new Century 21 Coliseum covering four city blocks. Twenty-six foreign nations are in the fold — either erecting buildings or building exhibits along the colorful Boulevards of the World. More than 100 U. S. Corporations are in the act, including A T & T, General Electric, IBM, Standard Oil, Ford, General Motors, etc. (some of the names must be familiar.) There's a new \$5 million Monorail that will take visi-

tors from downtown Seattle to the Fair in 96 seconds. We even gave two Japanese architects a cool \$350,000 to build us an illuminated water fountain. Not bad for country kids — eh, Dottie?

Oh, yes . . . about the Seattle World's Fair being just a stuffy science shpw. We've booked a couple of million dollars' worth of entertainment into the gorgeous new 3100-seat Opera House. They're pretty fair acts, too. Groups like the Old Vic Company, Philadelphia Orchestra, National Greek Theatre, Folklórico Ballet of Mexico, Foo-Hsing Theatre of Taiwan, Royal Swedish Theatre, Uday Shankar Dancers . . . performers like Louis Armstrong, Victor Borge, Carl Sandburg, Robert Frost, Benny Goodman, Nat King Cole, Ella Fitzgerald, Theodore Bikel. They'll all be here, and a few dozen more. Over at the new Exhibition Hall the boys are putting up the backdrops for one of the finest art collections in the history of this country. Museums from all over the world are shipping their Rembrandts, Monets, Renoirs, Picassos, El Grecos, and other masterpieces to Seattle — you name 'em, we've got 'em. We'll have a \$3 million Gayway, too, with imported amusement rides never before seen on this side of the Atlantic. Then, there's the Paradise Club. Fifty of Las Vegas' loveliest in a revue that promises to make the Latin Quarter look like a box lunch social in Kansas.

Well, that's about it, Dottie. Gee, we hope you can come. A lot of people are. The advance ticket sale has hit \$2,000,000. The revised forecast is for 10 million visitors in all.

So talk it over with Dick and the kids. If you can make it, the Crown Stations in Spokane, Portland and Seattle will pick up the tab. With this influx of new business coming into the Crown Corner, U.S.A., we can stand it.

P.S. Say hello to Emil at the bar in 21, will you?

THE CROWN STATIONS

KREM, AM, FM, TV, Spokane / KING, AM, FM, TV, Seattle / KGW, AM, TV, Portland

Still Plenty Fireworks In Offshoot Of CBS-TV's Bookie Joint Telecast

Boston, Feb. 27.

A legislator was censured, a move without precedent in modern times for remarks made on a tv documentary, the attorney for Boston's police commissioner, who underwent an ouster hearing this week, is demanding a FCC hearing on his contention that the CBS "Biography of a Bookie Joint" was a fraud; and a Grand Jury investigation begins Monday (5).

It is all part of the continuing repercussions which followed in the wake of the CBS documentary, blacked out in Boston, but shown in the rest of the country alleging tieups between police, legislators and bookies.

Latest chapter in the continuing unfolding of events stemming from the tv show found the Massachusetts House, by the margin of 12 votes, steamrolling through a resolution censuring Rep. Harrison Chadwick (R-Winchester) for the remarks he made on the tv show about legislators. The House Rules Committee recommended earlier, in a report couched in violent language, that the legislator be censured for making the comment and then failing to produce evidence to back it up during a public hearing before the Rules Committee.

The censure resolution said that the legislator "by his treacherous and deceitful conduct has caused the Massachusetts House of Representatives to be held up to public scorn and ridicule not only in the eyes of the people of Massachusetts but in the eyes of the entire nation."

The resolution concluded that "by his totally irresponsible behavior, has maligned the character and reputation of his colleagues in the House of Representatives of both political parties, and therefore, be it resolved that your Committee on Rules finds that Rep. Harrison Chadwick of Winchester has forfeited his claim to the respect and honor of his fellow members and recommends that this resolution of censure be adopted and that this entire report together with the resolution of censure, be completely incorporated in the Journal of the House."

It was believed the first censure of a legislator for remarks made on a tv show in the country.

John V. Bonner, counsel for police commissioner Leo J. Sullivan, against whom ouster proceedings were brought this week by the governor, John A. Volpe, demanded an FCC hearing after ripping the CBS show as a fake at the hearing on the basis of testimony a detective, Bernard S. Hurley, police photographer, who detailed what he claimed were flaws in the film.

Bonner said he plans to base his demand for a hearing before FCC commissioner Newton D. Minow on the claim that the purported news documentary is a falsehood on the entire city of Boston.

Syndie's Many Faces

Continued from page 27

first-run vidfilm series, reruns, theatrical cartoons, made for tv cartoons, etc.

Being alert to altered conditions is another must for survival. MGM-TV, a new entry in the market-by-market vidfilm field, recognized the growing use of colorcasting. It took "Northwest Passage" off its shelf to hop along that sales plus. For the first time, Ziv-UA went outside its own shop to feed its rerun Economee division with product. With an eye to daytime stripping, Ziv-UA acquired the "Ann Sothorn Show" from Ann Sothorn Productions (ANSO).

NBC Films, riding on the popularity of "Ben Casey" and "Dr. Kildare," is out pushing "Medic" for another rerun ride and getting results.

Wheeling and dealing in the foreign field predated current domestic syndication practices. But even the foreign field has its surprises — NBC International, for example, representing the National Film Board of Canada in South and Central America.

At home or abroad, it's a non-dullsville beat.

'Freedom From Want' Wanting for Guestars As Top Brass Bows Out

London, Feb. 27.

"The Four Freedoms," Associated Television's major documentary skein, suffered an unexpected setback here when seven notable participants backed out and refused to allow filmed interviews to be used in the "Freedom From Want" segment. Reason: the economic and social top brassers gave for skipping the program was that Lord Gladwyn, former U.K. representative to the United Nations, had been brought in to comment on the interviews, a state of affairs the seven "brains" thought unfair as they would not be able to answer back.

Experts also complained that scripts recorded interviews had been abandoned (following a change of producer) in which case the interviews, if used, would be in a new context about which they had no prior discussion.

ATV agreed to let the objectors bow out and now executive producer Michael Redington is busy filming interviews with replacements.

Norman Collins, ATV exec who planned to the U.S. with Lord Gladwyn to seek President Kennedy's participation in the final segment of the five-segment program, has still not received a final turnaround.

Bob Horton—Actor, Producer

Continued from page 21

Hour," his last outside-NBC video appearance for the time being) that NBC had treated him kindly and in return he gave them the exclusive one-year tv deal. "I can involve myself in many of NBC's widespread operations and since I think NBC's and the most widespread, I'm enthusiastic."

"The deal," he continued, "is open at both ends. It gives me an option, as well as the network, to decide what I want to do after the year is up, whether I want to continue or not. I think that is the most attractive thing about it."

Horton explained, without going into detail, that the one-year contract, with mutual options, involves a complex sliding scale of payment—depending on the number and, evidently, kind of stanzas he does in '62-'63 for NBC-TV.

Horton believes that his first appearance under the contract, negotiated about a month ago, will be for Dinah Shore. He'll sing. He will probably appear on one of the tv specials that Alan Jay Lerner has contracted to produce for NBC. (He hopes that it'll be in the Lerner & Loewe "Brigadoon," which he had done in summer stock.) "I look forward, frankly, to singing."

One of the items that Horton chose to stress about his NBC arrangement is his right to do "all

kinds of shows, instead of merely one series or just specials."

Horton said that some people thought he was merely angling for a raise when a season or so ago he let it be known that he was disinterested in continuing with "Train." He said that he was not bargaining, he really wanted to branch out.

By the end of this week, Horton will have finished the last "Wagon Train" he'll probably ever do. Shooting is going on now on the Coast. When he spoke to VARIETY, it was Friday (23) last, and perhaps because he was so close to separating from "Train," he reminisced about how the whole thing got started. "I was doing a lot of Alfred Hitchcock segments, eight or nine, in fact, that season before 'Wagon Train' started. But Review really got interested in the time I played an insurance man... from insurance man to cowboy."

"Wagon Train" has been marvelous for me; it put me on the map," he mused. "I helped build the show to No. 1 position and I'm glad now that I am leaving it still in No. 1 position."

Then the ex-cowboy, who is still in his early 30s, took his leave in order to meet with Lerner, who might well oversee him next season in a non-western role.

Bachman

Continued from page 27

major boon to "Zero One" which has made a large number of performers available. The strike is directed only at commercial television, not BBC.

Bachman decided to go ahead with the full "Zero One" series because of the financial arrangements with the BBC, but in the future MGM will probably be going the pilot route. In consideration is one starring Margaret Rutherford as a character out of Agatha Christie novels to which MGM now has exclusive picture and tv rights.

"Zero One" is based on the story of Donald Fish, airline security officer of BOAC, the British airline. Aida Young is associate producer and Elliot Baker is story supervisor of the series.

Toronto's Code

Continued from page 21

sidered "bait advertising" and shall not henceforth be used; ditto statements implying fictitious trade-in allowances.

Under the new plan, the BBB will also police advertising in the area to be heard by boards of not less than five persons from a 50-man panel set up by the Advertising and Sales Club.

(To avoid bias in alleged violations, none of the individual members of these review boards will be in the same line as the sponsor or the products in dispute).

VARIETY ARB FEATURE FILM CHART

(Continued from page 39)

WFBM Average Rating: 19 Average Share: 33		COMPETITION	
SATURDAYS 9:00-11:00		PROGRAM	STATION & AVG. RATING
Program: SATURDAY AT THE MOVIES		Defenders	WISH 22
Nov. 4 "SOLDIERS OF FORTUNE"		9:00-9:30	22
Clark Gable, Susan Hayward		Gun-Travel	WISH 23
1955, 20th Fox, NTA, 1st Run		9:30-10:00	23
Nov. 11 "HALLS OF MONTEZUMA"		Gunsmoke	WISH 31
Richard Widmark		10:00-11:00	31
1950, 20th Fox, NTA, 1st Run		Lawrence Welk	WLWI 18
Nov. 18 "DEMETRIUS & GLADIATORS"		9:00-10:00	18
Victor Mature, Susan Hayward		Fight Of The Week	WLWI 3
1954, 20th Fox, NTA, 1st Run		10:00-11:00	3
Nov. 25 "DREAM BOAT"		Divorce Court	WTTV 4
Clifton Webb, Ginger Rogers		9:00-10:00	4
1952, 20th Fox, NTA, 1st Run		Mike Wallace	WTTV 1
		10:00-10:30	1
		Vikings	WTTV 1
		10:30-11:00	1

WFBM Average Rating: 6 Average Share: 75		COMPETITION	
SUNDAYS 11:00-12:30		PROGRAM	STATION & AVG. RATING
Program: PIX ON SIX		Camera Three	WISH 1
Oct. 29 "THERE'S THAT WOMAN AGAIN"		11:00-11:30	1
Melvyn Douglas, Virginia Bruce		Wash Con, Ind. Univ.	WISH 1
1938, Columbia Screen Gems, Repeat		11:30-12:00	1
Nov. 5 "ROMANCE & RHYTHM"		Closeup, Scope City	WISH 2
Phil Silvers, Frances Langford		12:00-12:30	2
1940, Republic, HTS, Repeat		Frontiers of Faith	WLWI 1
Nov. 12 "THRILL OF BRAZIL"		11:00-11:30	1
Keenan Wynn, Evelyn Keyes		Looking Around, Comment	WLWI 1
Columbia Screen Gems, Repeat		11:30-12:00	1
Nov. 19 "SLEEPYTIME GAL"		Cross Examine	WLWI 1
Judy Canova		12:00-12:30	1
1942, Republic, HTS, Repeat		Rev. Oral Roberts	WTTV 2
		12:00-12:30	2

VARIETY

February 14, 1962

STATIONS: WICU, WSEE. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

ERIE

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RE.	PROGRAM-DAY-TIME	STA.	RE.	PROGRAM-DAY-TIME	STA.	RE.	PROGRAM	STA.
1.	Ben Casey (Mon. 10:00-11:00)	WICU	1.	Sea Hunt (Mon. 7:00)	WICU	77	National Velvet	WSEE
2.	Real McCoys (Thurs. 8:30-9:00)	WICU	2.	Shannon (Thurs. 7:30)	WICU	78	Frontier Circus	WSEE
3.	Bus Stop (Sun. 9:00-10:00)	WICU	3.	Huckleberry Hound (Thurs. 6:00)	WICU	88	Report-College of Air	WSEE
4.	My Three Sons (Thurs. 9:00-9:30)	WICU	4.	Yogi Bear (Fri. 8:00)	WICU	92	Report-College of Air	WSEE
5.	Bachelor Father (Thurs. 8:00-8:30)	WICU	5.	Blue Angels (Tues. 7:00)	WICU	99	Laramie	WSEE
6.	Follow The Sun (Sun. 7:30-8:30)	WICU	6.	Dangerous Robin (Sat. 7:00)	WICU	67	Wells Fargo	WSEE
7.	Surfside 6 (Mon. 9:00-10:00)	WICU	7.	Quick Draw McGraw (Tues. 6:00)	WICU	88	Report-College of Air	WSEE
8.	Donna Reed (Thurs. 8:00-8:30)	WICU	8.	Jim Backus: Best (Wed. 7:00)	WICU	67	Alvin Show	WSEE
9.	Cheyenne (Mon. 7:30-8:30)	WICU	9.	Mounted Police (Mon. 6:00)	WICU	87	Report-College of Air	WSEE
10.	Riflemen (Mon. 8:30-9:00)	WICU	10.	Danger Is My Business (Wed. 8:00)	WICU	83	Report-College of Air	WSEE



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ERIE WICU-TV

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... as told by executives of three jointly owned California stations

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KVIP—Redding

KVIQ—Eureka

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"I bought with a mind to quality. I believed that the Seven Arts films had the quality that makes money for a station whether its market is large or small. They have done exactly that, for KJEO and for our Redding and Eureka stations as well."

George Fleharty

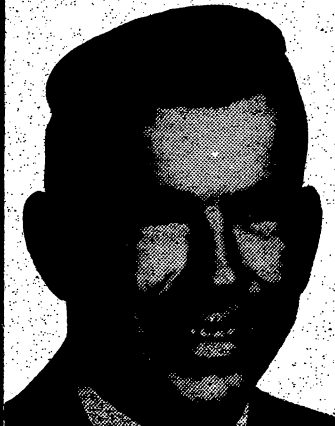


Says Mr. Parker:

Manager, KVIP, Redding

"Seven Arts 'Films of the 50's' have been very successfully used as our 'Big Feature' program. With these films we have more than doubled our revenue for this time slot."

M. F. Parker



Says Mr. Dooley:

Station Manager, KVIQ, Eureka

"We had no difficulty at all in selling out our Seven Arts 'Big Weekend Movie' program before it started. We sold right from the Seven Arts brochure, telling advertisers about the remarkable track record these films have chalked up all over the country. The Seven Arts volumes have given us one of the easiest vehicles we've ever had to sell advertisers...to keep them in and keep them happy."

Ted Dooley



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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Abbott's Star-Studded Benefit Cues TV's Classiest Reject on Record

By DAVE KAUFMAN

Hollywood, Feb. 21.

It's a long time since any producer has been confronted with a situation where he has too many stars, but that's the unusual "problem" tv producer Michael Abbott has. And it's for a telethon which will cost approximately \$100,000, peanuts considering the talent involved.

Of course, there's a catch, and it's the fact that he has lined up such top talent for the 60-min. "At This Very Moment," for the Eleanor Roosevelt Cancer Foundation and the American Cancer Society, and it's being aired at 9 p.m. April 1 on ABC-TV. The show is being put together by Abbott, who is a producer and exec with Talent Associates in partnership with Paramount, who aren't making a penny on the show.

President Kennedy, Vice President Johnson and Mrs. Eleanor Roosevelt have already taped their segments. Others on this all-star agenda are host Burt Lancaster, Harry Belafonte, Bobby Darin, Jimmy Durante, Connie Francis, Greer Garson, Charlton Heston, Bob Hope, Lena Horne, Rock Hudson, the Kingston Trio, Paul Newman, Louis Nye, Jack Paar, Edward G. Robinson, Dinah Shore, Danny Thomas and Joanne Woodward.

Celebs who offered their services but couldn't be worked into the show which already has a complete roster were Rosalind Russell, Milton Berle, Garry Moore, Barry Sullivan, Kim Novak, Sammy Davis Jr., Laurence Harvey—and cellist Pablo Casals and Richard Rodgers. It's probably the classiest "reject" list ever compiled.

Abbott, in his third year as producer of this annual show for the cancer drive, reports that JFK is a real pro, "just as much a one as any of our performers." The President displayed quite a curiosity about the show's mechanics, wanted to know how it was edited and put together and giving Abbott and his crew ample time to tape the sequence, although the White House at that time was on constant alert, in the midst of the oft-postponed orbital shot by Lt. Col. Glenn.

The Chief Executive also has a knowledge of camera work, lighting and playbacks, reports the producer. Kennedy will not use a cue card or teleprompter, instead occasionally refers to notes he has studied before the take. "We got the shot in one take," Abbott recalls. The President displayed considerable interest in the names lined up for the show, and asked what Belafonte and Miss Horne would do on it. When told the stars were his "supporting" lineup, JFK replied "you mean I'm supporting them." He was easy-

Top 10 Tint Shows

(ARB)

	Color
Bonanza	494,600
Sing Along Mitch	478,400
Disney	438,300
Laramie	383,400
Bell Telephone	332,680
Wells Fargo	316,400
Price Is Right	293,200
Bullwinkle	201,700
Bob Newhart	195,300
Dinah Shore	175,500

going, a pleasure to work with, says Abbott.

VP Johnson does use cue cards. Johnson, like JFK, is familiar with camera work and lighting techniques.

As for Mrs. Roosevelt, she, too, is a pro. She relaxes in front of the camera, makes use of cue cards.

Abbott, utilizing Hollywood stars mainly as the talent on his hour, said "I have found dealing with the stars and their agents that they couldn't be more co-operative. And it is a bother for these people to do this work after their regular working hours, at night or on weekends. It's something they want to do, they don't need any glory."

Lena Horne, playing at the Coconut Grove, spent a Sunday afternoon taping one three-minute tune. Connie Francis skied in from a Las Vegas date for her stint. Greer Garson came in from Texas for her curfew work. Belafonte is due in N. Y. from Europe for his portion. Lancaster, busy working in Stanley Kramer's "A Child Is Waiting," is giving considerable time to the project, will spend most of one day before the tv cameras.

Dinah Shore is squeezing the curfew work into a tight tv-witery sked, will tape her part of it March 21. Jimmy Durante is taking time out from taping in MGM's "Jumbo" and Bobby Darin skids in from Vegas, to do a bit together.

Hudson comes in from N. Y. exploitation work for his stint, and Hope is using his battery of writers for his monolog. Danny Thomas rushes over from his own series to ABC-TV for his part in the show. And so it goes.

Remarks Abbott: "We have never had any temperaments. Last year while George Burns was doing a bit, the tape machine broke down and he waited two-and-one-half hours before resuming. He never complained."

Technicians and musicians working the show get the going rates, and costs of the production are paid for by public-spirited private citizens, it does not come from contributions by the people to the cancer drive, explained the producer.

Purpose of the show is to salute volunteer workers for the cancer campaign, and to remind televiewers April is when the cancer drive gets under way. Only statement resembling a pitch comes from JFK, who asks "open your hearts and your doors."

This is one of those rare occasions when networks and sponsors waive the normal restrictions preventing stars from appearing on either web or shows except under certain conditions.

Talent Associates and Paramount

are handling the show as a public service. ABC-TV is doing the taping.

Arnold and Lois Peyser wrote the show, which is directed by Dick Schneider.

Chi's Cha Cha

Continued from page 27

to hold the Chicago chats. The public announcement, describing it as the "first FCC public inquiry into local tv programming for a single large city," said information would be sought about:

1. Efforts of Chi tv stations to determine the needs and interests of area residents regarding live programming.
2. Effectiveness of the tv stations in meeting such needs for live programming.
3. Extent of public demand for local live fare and diversity of such.

The Commission, in announcing the inquiry, cited the paragraph from its July, 1960, programming policy statement to the effect that, although community needs may vary from community to community, the broadcaster was obliged to make an effort to determine them in his own. FCC went on to say:

"In the past, with the exception of individual hearing cases, we have relied in the most part on information contained in individual broadcast applications to assess whether the needs and interests of the public are being met. We believe it would be most helpful at this time to broaden the base of our knowledge on this question by holding a public inquiry into a specific community."

"Accordingly, we have decided to institute an inquiry addressed to this question in Chicago. This inquiry will provide a forum where civic leaders and responsible and knowledgeable organizations and residents may have the opportunity to submit their views on whether these needs and interests are being met by broadcast licensees. Obviously, participation in such a forum by licensees is both necessary and appropriate."

In latter connection, it should be noted that no subpoena powers are contemplated for the Chicago inquiry, with present plans calling for Lee to be accompanied only by his aide, Arthur Gladstone.

Footloose Moose

Continued from page 22

Salvation Army costumes the producer claims serenaded CBS on Madison Ave. and later drew complaints from NBC's Rockefeller Center business associates. Or the 10-piece band directed by Ward's Coast press agent in Bullwinkle costume that last week delivered party invitations to the New York press with words and music. Group was tossed out of The New Yorker's offices ("the national humor magazine," says Ward), barred from the New York Times and Journal-American, "but they loved us at the News, the Mirror, the Trib and the Post."

For the party, a Bullwinkle picnic this week at the Plaza at which the post hotel will be for the first time serving hot dogs and martinis from spigotted juke. Ward expects 500 guests—"But no one from NBC."

Besides producing Bullwinkle and friends for the coming season, company is working on 20 half-hours culled from the silent film archives. Ward is expecting furious reaction from old film fans when the shows are aired, since

Brinkley & The Gay Life

Editor, VARIETY:

New York. Your report in VARIETY that the Austrian people were displeased by the Brinkley "Our Man in Vienna" production should surprise no one: after a year's residence in that city I share the same displeasure.

Granted that a reporter has a right to interpret facts as he sees them, granted also that the time limits of a tv show compel him to highlight certain features of a subject and omit others: is there any reason why a responsible journalist should distort the picture in order to live up to his reputation for cleverness?

Much of the program was taken up with a discussion of the Viennese preoccupation with pastry, yet not one word was said of the Viennese devotion to theatre, proved by a government subsidy of \$3,000,000 annually; several flip comments referred to the long mid-day meals which force the closing of shops for a few hours, yet no mention was made of the typical working-day which begins at 8 a.m. and ends as late as 7 p.m. during the week and 1 p.m. on Saturday.

Nor should the office snack seem especially quaint to a commentator presumably familiar with the phenomenon known as "the Coffee Break." Like most Americans, Mr. Brinkley has fallen a victim to the cliché of waltzing, "gay life" Vienna; unlike most Americans, he is in a position to spread and perpetuate a legend which, if it ever existed outside of celluloid, vanished with the collapse of the empire in 1918. Is this the Mr. Brinkley who prides himself on "depth" analysis and "unconventional" opinions?

Mildred C. Kuner.

Powell Spinoff For 'Project X'

Hollywood, Feb. 21.

Telefilm's first project about the U.S. space effort, "Project X," will be showcased on "The Dick Powell Show" on NBC-TV next season, as a spinoff for a possible series. Collier Young Associates last week sold "X" to Four Star, and it becomes a joint venture of CYA and the telefilmery.

Another CYA project is "1600 Pennsylvania Ave.," which story William Herndon has been researching. The company has 13 developed story outlines for this series, about the White House and its occupants. Young revealed that he has met with Carl Sandburg, is interested in him acting as host-interpreter for the show, explaining the temper of the times in which those involved in each episode lived. A 150-page presentation has been prepared.

Both the space and White House projects are aimed at the 1963-64 season.

Raleigh — Raleigh radio station WSHE has been sold to two broadcasters from Danville, Va., who plan to operate the station under the new call letter of WLLE. Recently the FCC approved the reassignment of the station's license from the Raleigh Broadcasting Co. to Raleigh-Durham Broadcasting Inc. Purchase price was listed as \$180,000. Station's new owners are Ralph J. Barron and Edward Kemm, who operate radio station WILA in Danville.

Pepsodent Blurb

Continued from page 24

chine"—which was placed on a white opal glass plate. A laboratory technician squeezed a bulb to draw air through the cigaret and leave a deposit of stain on the glass. A toothbrush with Pepsodent loosened the stain which was rinsed away with water.

The FTC hearing examiner upheld the validity of the demonstration in these words: "All sequences of the demonstration were accurately represented in the tv commercials at issue. No optical illusions, deceptive devices or other tricks were employed in depicting the demonstration."

The complaint against the toothpaste erroneously charged that the demonstration wasn't valid for showing it was effective "in removing accumulated stains from the teeth of habitual smokers," Hinkes averred.

BBC's Glenn Scoop

Continued from page 25

pinpoint whereabouts of the space capsule.

At 9:30 p.m. film from the launching pad showed Glenn entering the capsule was projected on BBC. This came via the Atlantic cable link and was piped to Holland, Belgium, France, Italy, Germany via the Eurovision link.

Follow-up programs, which ran from countdown through lift off to recovery, were staged by both networks on Wed. (21), and bumped scheduled shows.

Kansas City — Dan Henry has taken new post as program director at WDAF-AM. He formerly was chief announcer since 1960. He continues his morning "Clock Watcher Show" on WDAF, but is passing up other air work to focus on programming duties.



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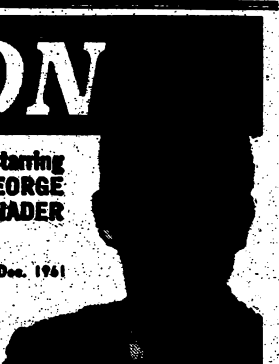
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TELEVISION **WPIX** CHANNEL 11

FRED M. THROWER
 EXECUTIVE VICE PRESIDENT
 AND GENERAL MANAGER

February 8, 1962

Mr. Abe Mandell
 Vice President
 Sales and Administration
 INDEPENDENT TELEVISION CORPORATION
 488 Madison Avenue
 New York 22, New York

Dear Abe:

Congratulations are certainly in order to ITC.

SUPERCAR premiered on WPIX-11 January 6th with a 16.3 ARB rating and, following four weeks on the air, has solidly established itself as the number one program in its time period and the number one weekend children's show in New York among all local children shows in this market.

Highly significant to us is the four week average rating of 15.2 which points up convincingly the consistent week-to-week appeal of SUPERCAR.

As we both know, ITC programs are well represented on WPIX-11. I would like to take this occasion to make mention of the fact that all are extremely successful and high rated. But SUPERCAR is the biggest yet.

SUPERCAR has lived up to its advance billing - in spades.

Sincerely,

Fred M. Thrower
 Fred M. Thrower

I
T
C

From The Production Centres

Continued from page 24

"victim" was Daily Mirror's Lee Howard. . . Anglia-TV starts a new series of music programs on March 15. Title: "Rehearsal Room." Weekly show will feature three bands and gueststars.

IN WASHINGTON . . .

CBS News' glamour gal correspondent, Nancy Hanschman, took over the post of F. St. Club, for a dinner honoring her new boss, David Schoenbrun, moved from Paris to head the D.C. news operation, attracting some of the biggest names in town, including Vice President and Mrs. Lyndon B. Johnson, several Cabinet officers, French Ambassador and Mme. Herve Alphand and numerous Senators. . . Schoenbrun has appointed Bob Allison as news director and executive producer of CBS News here. . . Kenneth R. Better named development coordinator for WRCT-TV, coming here from NBC Spot Sales, N. Y. . . Metropolitan Broadcasting's Florence Lowe hospitalized with a pinched nerve. . . WTOP-TV, according to Bob Adams, will televise 30 Washington Senators games this season, with sportscasters Dan Daniels and John MacLean to handle the play-by-play. . . WAVA-AM-FM launching both a.m. and p.m. segments of two-hour all news programming.

IN PHILADELPHIA . . .

Chet Hanley to deliver a report on world conditions and extremist movements at a dinner launching the 1962 Allied Appeal (March 5) at the Warwick Hotel. . . WFIL stations honored with the principal award, in the spiritual values category, by the Freedoms Foundation for its "One Nation Under God Series." WTCV-TV was only station in the country to receive Two George Washington Honor Medals from the Freedoms Foundation, for its "Story of Freedom" and "Can You Afford Tomorrow?" series. . . "RFD 6," new weekly segment has been added to WFIL-TV's expanded farm programming on Saturday morning, with Dr. George Webster, station's director of agriculture. . . Joe McCauley, WIP's morning man rushed to Chestnut Hill Hospital for an indefinite stay—blood poisoning. . . The Cleveland Browns' Jim Brown to do a five-minute sports show, three times weekly, for WDAS. . . Assistant WCAU-TV producer Vincent Scarza staging Leonard Bernstein's "Trouble in Tahiti," for the Co-Opera Co. Staffer Sia Deherly is featured in production. . . Mini Rhea, Philadelphia author of "I Was Jacqueline Kennedy's Dressmaker," will emcee the Philadelphia Bulletin's five-minute interview strip on WPBS-FM.

IN SAN FRANCISCO . . .

Leslie A. Nichols, indie KTVU's news director since 1958, resigned to head news operation of Fisher Broadcasting's new Indie Channel 2 in Portland. . . Tennessee Earle Ford returned from fortnight's Caribbean vacation to plunge into final preparations for daily ABC show out of KGO-TV beginning April 2. . . DeeJay Art Nelson, ex-KFWB, L.A., joined Crowell Collier's KEWB. Station general manager John McKee also named Patricia Rogers, ex-AFTRA, L.A., as pubservice director. . . George Nader in Frisco to promote "Shannon." . . KTVU sports director Bill Perry resigned to take job with Southern California electronics firm. . . Al Levitt's KSFR-FM running special promotional tieup with Oakland Symphony. . . KSFO news director Chet Casselman in Washington for NAB pubaffairs conference.

IN DETROIT . . .

Jack LeGoff, vet newscaster whose firing two years ago by WJBK for making unauthorized editorial comments created a big hullabaloo here, now has returned to the station as second in command to Carl Cederberg who just was named director of news and public affairs. LeGoff, a popular local commentator, spent the past two years at CKLW-TV, across the river in Windsor, Ont. . . Myrtle Lobbitt is resigning at 27 years as women's editor of CKLW. . . Toby Davis, CKLW, will be honorary mayor of the day at Vero Beach, Fla., in appreciation for the publicity he has given a "retire-to-Vero" pitch. . . WXYZ-TV has been cited by the Richard S. Hayes Annet Post for its sponsorship of the "Toys for Tots Jamboree."

IN PITTSBURGH . . .

John Vince, staff producer-director at WTAE since the station went on the air in 1958, has received an appointment with the USA and will work as a tv producer, based in Washington. . . A school teacher won KDKA-TV's prize contest on "Daybreak." . . Prize was a replica of the wedding gown worn by Myra Fayer of "Father of the Bride." Loyal students sent in 600 votes to shoo her in. . . WIIC televised the controversial milk commission hearing on Sat. (24). . . Ron Walkan is now doing two morning news shows for WIIC in spots formerly held down by Bill Cardille. . . WIIC is now furnishing WFLA-TV, Tampa, with general interest film, edited by Bob Holland and filmed by Fred Chibol for use on the station. Many Pittsburghers winter in the Tampa-St. Petersburg area.

IN MILWAUKEE . . .

"We Care," produced by WMVS-TV in cooperation with the Practical Nursing Department of Milwaukee Institute of Technology, covering home nursing care for aged or chronically ill persons, a new 15-week series, began recently and continues Thursdays at 8:30 p.m. on the Milwaukee Vocational Schol & Adult station. Reprises of the same program videotaped, are broadcast Thursday nights. . . A new

Milwaukee conservative organization. "Your Stake in America," Inc., "sponsors a new series of recorded five-minute radio talks on social and economic issues, kicked off with "Your Stake in America," Wed. (21) on WEMP, with Ronald Reagan speaking on "The Philosophy of Conservatism." The "Your Stake in America," series is broadcast on WEMP Mondays, Wednesdays and Fridays 7-7:30 p.m., with Sunday night broadcasts 10:15-10:30 p.m. on WOKY. . . WITI-TV (ABC) telecast the 10-round middleweight boxing bout of Ray Robinson vs. Dennis Moyer from Madison Square Garden, New York, Sat. (17). . . WISN carried the Wisconsin-Michigan basketball game Sat. (17). . . Pat Buckett now on WBON-FM 7 a.m., with disks and talk. . . WOKY disk jockeys Lee Gray, Mitch Michael, Jim Stagg, Don Phillips and Bob White continue stressing "top survey" disks and hold the teenage listeners in area. . . WTMJ-TV, on Sunday March 11, 8-4 p.m. offers videotaped highlights of 11th annual Milwaukee Journal Invitational Track and Field Games.

IN DALLAS . . .

Edwin W. Pfeiffer assumed new post of station manager at WFAA-TV, coming from WGR-TV, Buffalo. . . Ronald Reagan, "General Electric Theatre" host on CBS-TV, speaks on "What Price Freedom" Feb. 27 at Dallas Memorial Auditorium for Dallas Freedom Forum. . . Dean Allen, who is "Officer Friendly" on his daily KRDL-TV "Party Time" live kiddie show, skied to the Coast for a role in "The Andy Griffith Show" to be aired March 26. Also, David Wade, whose "The Gourmet" cooking show is a weekly KRDL-TV half-hour, did a filmed guesting with Art Linkletter on the Coast for latter's "House Party"—with Wade plugging his new book, "Cooking with a Flair." Wade is also heard on ABC's weekday "Flair" airing.

Italo TV Tops 3,000,000 Mark On Registrations

Rome, Feb. 27.

Registered Italian video subscriptions have topped the 3,000,000 mark. RAI-TV announced current totals of television licenses as 3,033,043.

Also revealed by the Italo tele-net that number of sets now able to receive the recently-inaugurated second tv program had reached 1,000,000—roughly one half the sets currently able to receive the second's UHF signal on the peninsula. Figure does not include sets in public places, such as bars, etc., so that total is expected to be much higher.

RAI-TV also gave average evening ratings for a week in January at 1,500,000. Some shows, notably Mike Bongiorno's Sunday night quiz stunner, "Caccia al Numero" (Hunt the Number), hit a 3,500,000 total, with some 3,000,000 estimated to have watched a dramatic presentation by Eduardo De Filippo during the same sample week. Other evening programs however lowered the average, rating only some 500,000 viewers in the key 9:10:30 p.m. slotting.

Strike Upgrades Granada Status

London, Feb. 27.

Granada-TV, which has suffered least casualties from the actors' layoff (company has many more artists under longterm contract than other majors), is currently holding down the No. 1 status in British commercial video. A week-day operation that emanates from North England, Granada has retained such click actor-using shows as "Coronation Street," "Bootsie and Snudge" and "Mess Mates" which have helped it overtake both Associated-Rediffusion and Associated-Television as top program provider.

Examination of current TAM (Television Audience Measurement Ltd.) listings reveals that Granada programs, on average, represented 29% of the total in each of the 10 commercial tv regions. A-R 27%; ATV took 23%; ABC-TV held 6% and locally-produced shows had 1%. BBC-TV gained remaining 14%.

Of the 20 top-rated networked shows Granada took six (including first and second place with "Coronation Street," a bi-weekly show). Total was only beaten by BBC which scored seven places. (It must be remembered BBC-TV is a seven-day network and all its programs are automatically networked whereas the commercial stations juggle with "network pool" product, often precluding a fully networked ride for any filmed show).

WCAU-TV

Continued from page 24

ing effort and time involved in the production of a program is of paramount importance. Time and again, show business experience has shown that taste, showmanship and simplicity can combine to produce a result of extraordinary impact.

Finally, I cannot comply with VANITY when it states that the "Big reason for the comparative vacuum is dollars. When the local newspaper sends a man to do an expose on mental hospitals for example, it's a matter of a few weeks' salary. The reporter may have himself committed for weeks and come through with a running expose story that lasts for days. If a local tv station would try the same subject the costs would be comparatively astronomical."

We at WCAU-TV spend between four and six months preparing each of our documentary "specials." For these programs we utilize an average staff of 15 people. These people spend weeks acquainting themselves with the topic before any filming ever begins—which is what is done by the newspaper reporter you speak of.

It hardly seems logical that a thoroughly researched documentary program could begin in any other way. It is true this costs money, but our station is staffed with a Public Affairs Department geared to handle such longterm projects, and we do not expect to make money from this type of programming—just as the large networks are not looking for profits from their public affairs presentations. Such offerings are presented as the station's contribution to the community interest, and nothing more.

I realize I write you presenting the viewpoint of one station manager of one local television station outside the New York market, but I'm sure that if you are interested in researching this subject on a wider scale, you will find that there is a wealth of local documentary programming serving numerous communities throughout America with necessary information about local issues—information presented with force and imagination.

John A. Schneider.

(General Manager, WCAU-TV.)

New 'Keyhole' Sales

Another seven markets have been added to the sales roster of Ziv-USA's "Keyhole" entry, produced and narrated by Jack Douglas.

Sales include WLOF, Orlando, Fla.; WRCC, Rochester, N.Y.; WFIE, Evansville, Ind.; WATE, Knoxville; KALB, Alexandria, La.; KYTV, Springfield, Mo., with RCA Distributors sponsoring; and KTRK, Houston, with Texas State Optical sponsoring.

Des Moines, J. C. Dowell has resigned as v.p. and general manager of KIOA, Des Moines. He joined Public Radio Corp., former owners of KIOA, in 1957 as sales manager.

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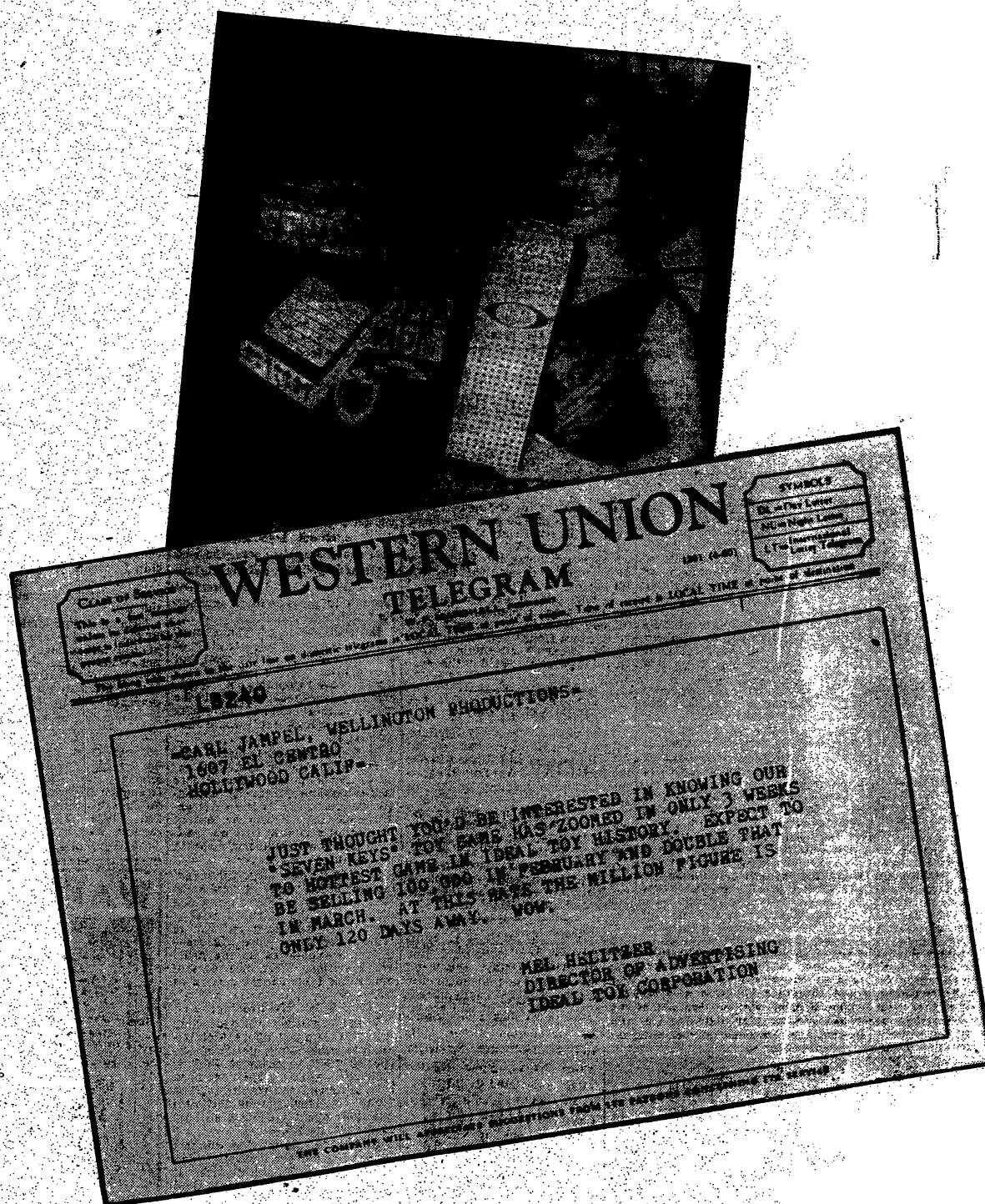
A. Yes indeed. BONDED pioneered expert handling, shipping and storing of Videotape shows.

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* Besides \$1,204,093 in postage for 30,102,316 postcards in the past 30 weeks for our home game!

TV's All-Channel Fiasco

Continued from page 23

more widespread deintermixture naturally would lessen.

Minow and the Commission knew, of course, that they would be confronted with insistence that some kind of proviso be written into the legislation in effect "freezing" or "grandfathering-in" the present VHF assignments. And when Minow took the stand at the Senate Communications Subcommittee he was prepared to argue against imposing any such shackles on FCC's discretion in the complex allocations field.

But apparently he was not prepared for (1) the weight and vehemence of the opposition to deintermixture of any kind; and (2) the suddenness of Subcommittee Chairman John Pastore's spelling out the concession Commission would probably have to make in order to give the bill a chance of passage this session.

The thinly veiled overtures for Minow et al. to compromise their stance via withdrawal of the present eight-market deintermixture proceedings, moreover, was made at a public session by Pastore. The Senator talked about the necessity of choosing "between two evils" and asked Minow point-blank if he'd be willing to bow to the demands of the VHF interests and the lawmakers from areas affected by the deintermixture.

Pastore did this despite his avowal at the opening of the hearing that the deintermixture rule-making should be kept out of the all-channel consideration. Deintermixture rulemaking is considered in the same light as comparative hearings for new licenses, with valuable rights at stake. These rights (in the instant case, the rights of the UHFers who'd benefit from removal of V's) can't be bartered off at a Senate Subcommittee session in return for some kind of assurance of clearer sailing for a bill. Not only is it unseemly, but might cause sticky legal appeals.

FCC probably was willing to face up to the possibility of making the ultimate concession of accepting a "freeze" on VHF assignments, but certainly not ready to have the offer to make it on the very first day of consideration.

This, together with the fusillade of opposition to the bill sans a "freeze" from a formidable array of Senators and Representatives, led to Minow's going slightly awry. He told Pastore, for example, that the Commission, right where it was sitting in the New Senate Office Building, could edict a change-over to UHF. If Minow's point was simply that Commission had the legal authority to do so, Pastore didn't appear to accept it in this fashion. The Senator seemed to think his ears had misled him and kept asking Minow to please repeat that statement.

When Minow did, Pastore rejoined that sure the Commission could do that, but Congress would have a big time the next day. In the ordinary course of events, even a Cabinet Officer, whose allegiance is to the President, doesn't tell Congress that he doesn't need it or any words which might be construed as such. FCC, of course, is a creature of Congress with split allegiance, but obliged to be more subservient to lawmakers,

despite the "independent" agency fiction.

Actually, what Minow was trying to get across was a counter to the arguments of the lawmakers who were plugging for a prescription against shuffling V's into the U span. The Chairman pointed out that the Commission has had power to do this all along, and had not done so. Therefore, there were no valid grounds for apprehension.

Lawmakers from areas, which would lose VHF assignments under the deintermixture rulemaking called FCC's proposed action "asinine," "unfair" and reflective of the agency's desire to "destroy VHF nationwide." They included Sen. Strom Thurmond (D-S.C.), a member of the Commerce Committee which will pass on the bill, Senate GOP leader Everett Dirksen (D-S.C.), Peter Mack (D-Ill.), and William Springer (D-Ill.).

The Senate sessions, to be followed by House Commerce Committee consideration March 5, were remarkable for the rapid way the battlelines formed and began clashing.

D.C. Correspondents

Continued from page 23

V.P. were out of town, and McCormack has a "life in a Valentine" rule that he never once misses having dinner with his wife. The no-femme rule prevented Mrs. McCormack being invited.

Women in radio-TV can attend, and the Saturday (24) dinner was the first in history with a female-caster presiding as prexy of the Assn. Anne M. Corrick of Westinghouse Broadcasting's D.C. news bureau had the unique honor. Robert H. Fleming, ABC's capital news chief, succeeds her as head of the organization for next year.

U.S. Supreme Court Chief Justice Earl Warren was the guest of foremost position, and the head-table also included Secretary of State Dean Rusk, Secretary of Defense Robert McNamara, others from the Cabinet and Congressional leaders.

The industry was represented by CBS' Frank Stanton, Jim Aubrey and Dick Salant, NBC's Robert Kintner, ABC's Oliver Treyz and Mutual's Robert Hurleigh.

John Green of ABC produced the show, one of the best of the broadcasting correspondents ever had, even if the performers were over-generous with their time. It lasted at least a half hour too long for Washington's nervous sort of audiences.

Cesar drew enthusiastic response on all four of his amusing routines. He led off with spoofs on how proposing is done by Americans, French, British, Italians and Russians. In pantomime, he ridiculed the way a man and a woman get up in the morning. There was an airport interview of him as a visiting German expert on all things (a la his old "Show of Shows"), and a final noise-happy drummer taking on the "1812 Overture."

Miss Sherwood had some worried that she could have sung all night. Fifteen numbers are a lot, even if you're good at it. And she is. Had she shortened her act, she

would have been one of the biggest hits the Assn. ever had. But Miss Sherwood, with all her talent, didn't sense quitting when she was ahead. She did save back a rousing climacter, "Moon Over Miami" to a Latin beat, which stirred great final applause.

Puleo and his Harmonica Gang got the program off to a lively start, making fine music with all the usual nonsense. The Jack Morton Orchestra did an expert job of showbacking.

'Cain's 100' Cues \$1,000,000 Suit

Los Angeles, Feb. 27.

Charging unauthorized use and appropriation of literary material, Hanted Inc., a N.Y. corporation, demands \$1,000,000 damages in a Superior Court suit filed against Metro and NBC. Action, which involves the tv series, "Cain's 100," also asks \$1,500 for every episode in series produced and telecast.

Hanted, which additionally names as defendants P. Lorillard & Co., Paul Monash and Vanadas Productions Inc., claims that it had completed an extensive Dept. of Justice literary file for the purpose of sale and making of a tv series, and in 1960 had submitted material to Metro and Monash, at their request. Material, according to complaint, was kept in defendants' possession and subsequently, it was stated, portions of this material came out in the tv series.

R. J. Reynolds Coin On 'Beverly Hillbillies'

"Beverly Hillbillies," sold to R. J. Reynolds, on alternate weeks, has been slotted for the next season on CBS-TV at 9 p.m. Wednesday.

Colgate has renewed "Dobie Gillis," slotted for the new season, Wednesdays at 8:30 p.m. "Twilight Zone" still not firmly slotted, may be put in at 9:30 p.m., a move which would bring the Wednesday night picture clearer for the '62-'63 season.

At 7:30 p.m. it's either an hour of the Max Liebman show, or "Young Men in a Hurry," with "U.S. Steel Hour" and "Armstrong Circle Theatre" alternating from 10 to 11 p.m. to fill out the evening.

Butterfield's Slot

Producer Alfred Butterfield, whose Information Productions was recently merged with United States Productions, has been named chairman and exec producer of the latter firm.

A former Life magazine editor and editor-in-chief of Pathe News, Butterfield's theatrical credits include "Secrets of the Reef" (as writer-producer) and several teleumentaries. USP is currently involved in production of educational films for video and institutional use.

Miami Beach—William L. (Bill) Wright, onetime announcer for Storer's WIBG, Philly, was made national radio sales manager for the Storer station chain, headquartered here. Wright will set up his own headquarters, however, in N.Y.

Inside Stuff—Radio-TV

Wrather Corp.'s net earnings after taxes for the fiscal six months ended Dec. 31, 1961, were \$310,504, according to firm prexy Jack Wrather.

The net was equal to earnings per share of 18¢ based on the 1,750,000 common outstanding, with cash flow during the interim amounting to \$1,426,855, or 82¢ a share.

Figures for the first half of fiscal '62 do not include those of A. C. Gilbert toy company which Wrather Corp. bought into late last year. Wrather said his company now owns 52% of Gilbert's outstanding stock. Other Wrather properties in the "leisure time field" include the Disneyland Hotel, Muzak Corp., Stephens Marine and three tv shows, "Lassie," "The Lone Ranger" and "Sgt. Preston of the Yukon."

Worth noting because it would have been news if other action had been taken, National Assn. of Broadcasters has taken its traditional stance for wiping out canon 35 of American Bar Assn. The ABA rule dictates against radio-television coverage of court trials.

NAB, in a statement drafted by its Freedom of Information Committee, urged the lawyer association to adopt a new canon which would leave up to the judge the question of whether mikes and cameras should be given entry to judicial proceedings.

Chairman Frank P. Fogarty of the Freedom of Information Committee declared that in recent pioneer instances where broadcast news-men were granted access to trials, they behaved in "an orderly, unobtrusive manner."

Fogarty, executive v.p. of the Meredith Broadcasting Co., Omaha, averred that the ABA edict is "arbitrary and dictatorial." All the industry wants is to place "our case where it belongs—at the mercy and discretion of the individual judge, ruling in the individual circumstances, taking into consideration, as he will, the causes of justice."

In other words, let the judge decide the access issue just as he does the case—but without arguments.

ABC-TV's "Wide World of Sports" fully lived up to its title last week with four television crews operating in as many cities on the same day. Crews, involving 130 people, were in Hawaii for the International Surfing Championships; in Germany, for the world's bobsled championships; in St. Paul, for the Winter Carnival; and in Portland, Ore., for a track meet.

Based on a survey by its research dept., Keystone Broadcasting System is claiming area coverage of 42% of the total national retail food and drug market with its network of 1,129 rural stations. Although the KBS stations tend to be concentrated in "C" and "D" counties of relatively low population, they cover an area that spends \$25,000,000 annually for food and drug products at retail prices, according to the survey.

Hot Boil on Deintermixture

Continued from page 23

among a greater number of stations, and among the three national networks, in these eight important markets," the ABC brief argued. All-channel set legislation would ease the channel squeeze, the web continued, but the deintermixture proceedings should be carried through to provide more immediate relief.

National Assn. of Manufacturers said it wanted to steer clear of the sticky merits of the case, but filed a brief arguing that industry would have available a "large amount of frequency potential" for mobile radio services if FCC's plan went into effect. This it would like, said NAM.

Zentith, whose over-the-air television system has Commission approval for try-out in Hartford, said lack of good programming, not all-channel receivers, is the chief obstacle to UHF. Zentith hit out at any all-out switch to UHF as "costly to public and industry" because of loss of tv service.

Tooting its own horn, the manufacturer billed pay-tv as "one hopeful and potentially promising step." Until the Hartford trial is over, FCC will have no way of telling how many more stations—in the U span—can be supported via tollvision. Thus, the present allocations table should remain as is.

WBC: 'Hold Off'

Westinghouse Broadcasting urged FCC to put off the deintermixture proceedings until the \$2,000,000 UHF experiment FCC is undertaking in New York has been completed and the results in. Too many engineering and technical questions about UHF are still up in the air, it said.

CBS echoed its previous support for all-channel set legislation and opposition to deintermixture. It also went on record against dual VHF-UHF telecasting, dropping the UHF table of assignments and elimination of comparative hearings for U's. However, it endorsed relaxation of technical standards for U operations and proposal for drop-in assignments. Like AMST, CBS spoke out for competitive growth of U and V side by side.

Following the same general line of the big broadcast interests, NBC drew an especial bead on the dual operation proposal, declaring that simultaneous UHF-VHF casts would hinder, rather than foster UHF development. It plugged hard for retention of VHF in any scheme worked out by FCC on the theory that "the fuller utilization

of all (82) available channels be encouraged."

Storer Broadcasting Company evinced concern that Commission would junk VHF, warning that such a move would "deprive this country of its undisputed leadership in world tv." Storer was for the all-channel set bill with the proviso barring any molestation of the V's.

Triangle Publications accused FCC of skirting around the edges of the allocations issue with its proposals. What it should really do is make a penetrating, lengthy look at the problem by launching proceedings designed to upgrade UHF technical standards, for one thing.

Kansas City—Robert E. Draughon has been appointed promotion manager of KMBC-TV here. Draughon formerly was with Griffin Broadcasting and with KTUL-TV, Tulsa. He succeeds Kent Stewart who has joined Allmayer Advertising Agency.

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DEATH & LIFE OF DISK BIZ

Who's Suing Whom

Plaintiffs and defendants in the suit filed by 33 ASCAP writers against Broadcast Music Inc., etc., in N. Y. Federal Court on Nov. 9, 1953 are as follows:

Plaintiffs—Arthur Schwartz, Ira Gershwin, John Jacob Loeb, Dorothy Fields, Virgil Thompson, Douglas Stuart Moore, Gian Carlo Menotti, Samuel Barber, Randall Thompson, Milton Ager, Walter Bishop, Paul Cunningham, Mack David, Milton Drake, James Kimball Gannon, L. Wolfe Gilbert, George Graff, Alex Charles Kramer, Jack Lawrence, Alan Jay Lerner, Edgar Leslie, Jerry Livingston, George W. Meyer, Joseph Meyer, Vic Mizzy, Charles Tobias, Leonard Whitcup, Joan Whitney, Donald Macrae Wilhite Jr., also known as Don Rae, Jack Yellen, Victor Young, Robert MacGimsey, and William Grant Still, individually and on behalf of other writers and composers of musical compositions similarly situated; against

Defendants—BMI, Radio Corp. of America, National Broadcasting Co. Inc., Columbia Broadcasting System Inc., Columbia Records Inc., Columbia Music Publishing Co., Master Records Inc., Okeh Music Publishing Co., American Broadcasting-Paramount Theatres Inc., General Teleradio Inc., Mutual Broadcasting System Inc., Storer Broadcasting Co., National Assn. of Radio & Television Broadcasters, BMI Canada Ltd., Associated Music Publishers Inc., Allen Intercollegiate Music Inc., David Sarnoff, Frank M. Folsom, Niles Trammell, William S. Hedges, William S. Paley, Frank Stanton, James B. Conkling, Adrian Murphy, Herbert V. Ackenberg, Raymond Diaz, James E. Wallen, J. Harold Ryan, Harold E. Fellows, Carl Haverlin, Justin Miller, Sydney M. Kaye, Merritt E. Tompkins, Robert J. Burton, Glenn Dolberg, Roy Harlow, Harry P. Somerville, Charles A. Wall, John Elmer, J. Herbert Hollister, Leonard Kapner, Paul W. Morency and J. Leonard Reinsch.

33 ASCAPites May Not Recoup Legal Costs of Their Suit vs. BMI & Webs

A tipoff on the presumably "nominal" settlement of the \$150,000 damage suit brought in 1953 by 33 ASCAP songsmiths against BMI and the networks is the roundrobin letter by attorney John Schulman for the plaintiffs. He states in part, "To achieve a settlement . . . it will be necessary to compromise on the question of the amount payable by the defendants, even to the point where the cost of the suit will not be entirely recouped."

Considering that many top and intermediate writers assigned from 2-5% of their annual income from the Society to help defray the legal bill, and that this has been variously estimated as totaling between \$2,000,000 and \$3,000,000, the conclusion is more or less obvious.

Schulman's roundrobin letter to the interested songsmiths mentioned that the executive committee proposed a negotiating committee comprising Arthur Schwartz, Virgil Thomson, Burton Lane, Abel Baer, Bud Green, John J. Loeb, Douglas Moore, Harry Ruby, Ned Washington, Don Ray, Milton Ager and Harold Adamson.

Schulman's communique also mentions that "we have at all times insisted that the primary objective of the lawsuit was to protect writers against further discrimination, and to provide to them an equal opportunity of having their works published, recorded and performed. That concept will be basic in the negotiations."

ASCAP, per se, as well as a number of key songsmiths, was not in sympathy with or a participant in the suit. Writers like Irving Berlin and Frank Loesser also chose not to contribute to the legal fund but, on the other hand, writer-publishers like Cole Porter, Richard Rodgers and Oscar Hammerstein 2d did assign 5% of their ASCAP income for a time to finance the litigation.

On a hard business perspective, many ASCAP writers became disillusioned about most of it as they grew convinced that most, if not all, the ASCAP publisher-directors have BMI affiliated publishing operations, openly or allegedly through a secretly involved financing setup. How true the latter may be has never been technically proved.

Garner's Hurok Tour

Erroll Garner, who began his 1962 concert tour Feb. 16 in Boston, will move into Montreal (March 2), Rochester (March 4), and Toronto (March 5). The tour, which is under the S. Hurok banner, will run through April 22. The Boston date, played at Symphony Hall, drew a full house. Hall seats a little over 2,000.

FREY'S FORECAST RAPS CUTRATERS

By MIKE GROSS

The death of the record industry and its eventual rebirth is what Sidney Frey sees in his crystal ball. According to Frey, who's president of the Audio Fidelity label, the discounter is the villain of the piece who is slowly but surely destroying the disk business and is hurting the allied fields as well.

Frey's forecast envisions the record business starting all over again with a stabilized price structure and sales outlets controlled by those who care about records only after it's completely ruined by the present operation of discounts and deals.

"The record business is now 60% in the hands of the swingers (rack jobbers and discounters)," he said, "and they buy only the product that makes the charts. Every new record virtually needs a miracle to get it off the ground."

He also mentioned that the days of retailers stocking up on catalog product have disappeared and they only buy fast-moving items and only if there's a deal involved. "Offer of one-for-four pushed by several major companies," he said, "aren't doing the business any good at all."

Also, he added having 60% of the industry's business in the hands of rack jobbers, discounters and chain store operations creates a nervous situation. If another softness in the disk market develops, Frey predicts that many of these pseudo-record outlets will drop out and put the record manufacturers in a disastrous position. "The big point," he added, "is that they are not dependent on the record industry, since they primarily use records as loss leaders or impulse buying lures, but the record industry has become dependent on them."

As an added conviction that the record business is in an unhealthy state here, Frey pointed out that there are about 6,000 record retailers in England while there are only about 2,000 retailers in the U.S. Also, there is no price cutting or discounting in England.

The record company deals have brought about a tight margin of profit within which the manufacturers now have to work.

A 1/2 publisher royalty takeoff (from the 2c minimum) means a lot," Frey admitted, "and now for the first time I'm shopping for publisher rates, using more and more public domain tunes, merchandising catalog, keeping away from extravagant promotions, and making more foreign recordings to hold costs down. In other words, I'm being forced to keep AF's \$2,500,000 to \$3,000,000 operation very tight."

Frey also pointed out that he, as well as other record industry execs, are steadily scanning the overseas horizons to develop new disk outlets abroad. He already has built up AF interests in England, Brazil and Canada. Upcoming are AF developments in Mexico and Australia.

Cap Nixes Judy For Reprise LP

It doesn't appear likely that there will be a soundtrack album available of the Judy Garland TV special which was aired on CBS Sunday (25). The big hitch comes from conflicting record company assignments.

Frank Sinatra and Dean Martin record for Reprise, Sinatra's own company, while Capitol has an exclusivity with Miss Garland. A Cap spokesman said that the company wouldn't release her for a Reprise shot at the soundtrack.

Before Sinatra formed Reprise, he and Martin were also part of the Capitol roster.

Pop Album Biz Making Like Singles To Ride Hit Tunes' Juicy Sales Wave

AMRA Adds Another Overseas Link—SADAIC

Rosalie W. Miller, exec director of the American Mechanical Rights Agency (AMRA) has added another foreign link. Coming under AMRA's wing now is SADAIC, the Argentine society of composers and publishers.

AMRA will act as the agent for the collection of mechanical royalties in the U.S. and Canada for SADAIC members. AMRA also represents GEMA, the German performing rights society of composers and publishers.

AMRA was launched by music biz attorney Harold Orenstein last summer with a GEMA pact after the courts decreed that GEMA could no longer collect mechanical royalties for its members.

Conn. Rep Would Up Artists' Com From B'casters

Washington, Feb. 27. Idea of the "neighboring rights" approach to performing royalties as a means of beefing up the incomes of singers and musicians is being explored by Rep. Robert Giammo (D-Conn.). He's seeking ways of making broadcasters fork over some coin to performers whose disks they air.

The first lawmaker to take an interest in the highly significant, but esoteric, neighboring rights field, Giammo is pondering the possibility of hearings on the issue. The probe by the Thompson House Labor Subcommittee, if it should come off, is one of several avenues Giammo is considering in his campaign to uplift performing artists.

Giammo, author of the resolution under which the Thompson Subcommittee has been holding hearings on the economic plight of performers, is steamed up over what he regards as "exploitation" of recording artists by broadcasters.

His indignation is based on the fact that the broadcasters don't shell out royalties or license fees to singers and musicians, but rather to the author (the publisher and/or composer).

The neighboring rights concept for the first time is recognized in an international treaty. Drafted in Rome last fall, the treaty takes a tentative step in the direction of implementing the theory on an international basis.

Under the concept, which is practiced in some European countries, the performers would get a slice of the royalty coin from broadcasters who use their records. The U.S. is still undecided whether to sign the treaty which has a June 30 deadline for linking.

Federal Communications Chairman Newton Minow has not yet replied to a letter from Giammo in which the lawmaker assails broadcasting and asks what FCC can do to make them hand over some of their profits to disk artists.

Giammo asserted that the Thompson Subcommittee has heard repeated gripes from talent about the "extensive practice of broadcasters to exploit them via the use of recordings but provide little employment for the artists and no remuneration for the commercial use of his recorded works."

"The subcommittee has ample evidence that the performing artists in America constitute an economically depressed profession. It is equally clear to me and to many who testified that huge industries purveying the art of these performers have grown and prospered and today reap a tribute of billions of dollars from the people while contributing little or nothing to maintaining a living culture in this country."

The pop album business is beginning to take on some of the aspects of the singles field. Speedy production, extended deejay servicing, and packaging directed at "impulse buyers" have become the key tools for a great portion of album marketing today.

The new conception in album packaging and peddling stems from the realization by many disk company execs that the hit song has become an important marquee lure on its own and rides a profitable sales wave.

Even though the hit has been recorded by someone other than the artist who made the original click platter, the companies have found that if they come out with a version of their own which spotlights the hit song fast enough they get a good sales ruboff.

'Moscow' Example Cited
Recent example of record companies latching on to a hit is the fast action taken on "Midnight in Moscow." The tune hit a solid sales spree via its interpretation by Kenny Ball on the Kapp label. Within a comparatively short time the number was featured in album versions released by United Artists Records and Epic. UA's interpretation was by Al Caiolo while Epic came to bat with an Eddie Condon workover.

The speed with which you can get a followup interpretation in the market is probably the most important part of this new album operation, one disk exec said.

"Only six months ago we used to wait for a song to get a top position on the charts before featuring the title on one of our album releases," the exec added, "but now all we need is an indication from our field men that a certain tune is breaking out and we start rolling."

Faster Packaging
The exec pointed out that in the past the big hangup in getting an album out fast was the long packaging process. To beat this rap, many companies have modified their packaging techniques. "It's sort of an 'overnight packaging technique,'" he pointed out, "and by a process of elimination we can get out a package in two days instead of the usual four weeks."

What's been eliminated are cuts and colors. Instead of a four-color job, they now use only two and they've eliminated cuts entirely. The big push is on the hit tune and that's emblazoned in large type on the album jacket which is a potent selling aide for racks, one-stoppers and assorted chain outlets.

Also, there is a big push on radio station servicing. The deejay copies go out in the same manner as the singles but they've become more important to the spinners because they have an extra-added bonus of 11 other songs to play. "This," another diskery topper said, "adds up to an exposure that pays off in more ways than one."

Merc Marketing Philips' Portable Phonos & May Also Sell Radio, TV Sets

Chicago, Feb. 27. Mercury Records last week put on the market two portable phonographs manufactured in Holland by Philips Phonographic Industries. The move into the phonograph field had been anticipated ever since Philips of Holland purchased control of Mercury last fall. Tradestars expect that Mercury will next market a line of radios and television sets produced by Philips.

Initial distribution of the phonographs will be in 20 primary markets, according to Irving Russell, newly appointed sales manager for the Mercury phonograph equipment. Russell previously was sales manager of tape recorders for Bell & Howell for three years. The stereo portable features a device which can regulate voltage for use with current anywhere in the world, and will retail for \$139.50.

Cantor's 'Date,' Garrett's 'Guitars,' Francis' 'Twist' Top Current LPs

EDDIE CANTOR: "A DATE WITH EDDIE CANTOR" (Audio Fidelity). This is a potent piece of show biz memorabilia. It's an etching of a Carnegie Hall concert in which Eddie Cantor held the stage with a charming session of songs, stories and anecdotes. (The concert was performed back in 1950 and Cantor has held on to the tapes until now.) Packed with nostalgia and good humor, it's a natural spinning bet for those who have any feeling at all about the pre-Madison Ave. days of show business. Cantor's name-dropping (Will Rogers, Fanny Brice, Flo Ziegfeld, Jimmy Durante, George Jessel, et al.) gives his reminiscences an authentic quality. The vignettes of his early entertaining days with the aforementioned not-yet stars are cheery and, very often, funny. Cantor is no great shakes as a singer here but he does bring that inimitable and winning personality to "Makin' Whoopee," "Mergle," "If You Knew Susie," "There's No Business Like Show Business" and several special material numbers. It's a solid salute to a pro who's celebrating his 70th birthday next month.

TOMMY GARRETT: "50 GUITARS GO SOUTH OF THE BORDER, VOL. 2" (Liberty). "50 Guitars, 50" is the sales pitch here and it's a winner. All sorts of guitars (electric, classical, Mexican-bass) are used for this Latino excursion and the sounds are slick and sharp. Such chile-flavored faves as "La Paloma," "Malagueña," "Amor" and "Mexican Hat Dance" are worked over with a peppery effect that will attract programmers and home spinners.

CONNIE FRANCIS: "DO THE TWIST" (MGM). Matching one of the hottest pop singers around today with the current trend craze adds up to a surefire sales parlay. The zingy Twist rhythm is expertly blended with Miss Francis' vocal talents and each groove has a punch all its own. The numbers in her Twist repertoire (like "Mr. Twister," "Kiss 'N' Twist" and "Teach Me How to Twist") are far from memorable but the beat is there and that's what counts.

BILLY MAY ORCH: "SERGEANTS 3" (Reprise). Billy May, who composed and conducted the score for the Frank Sinatra starer, "Sergeants 3," has embellished the pic's action with a vibrant theme that holds up sans the Sinatra-Dean Martin-Sammy Davis Jr.-Peter Lawford shenanigans. May has whipped up a basic melodic line that's delineated in various tempos to make it continually interesting. The film is doing well on release giving the package a probable sales ruboff.

THE DRIFTERS: "SAVE THE LAST DANCE FOR ME" (Atlantic). The title song and some other of The Drifters' single disciclicks like "I Count the Tears" and "Mexican Divorce" are the strong selling points for this package. Although the group has some neat harmony techniques, the LP will be limited to the teen trade and the rocking programmers. The album was produced by Jerry Leiber and Mike Stoller who demonstrate that they haven't lost their r'n'r touch.

INMAN & IRA: (Columbia). The folk shelf gets an important asset with the entry of Inman & Ira, an energetic male duo. The boys have a wide range of folk material (gospel, chain gang songs, spirituals and comparatively current stuff) which they bang across with a savvy that'll build a strong following. Milton Okun backs 'em up with an orch and chorus support that gives the material added strength. "My Baby Rocks Me," "Rosie" and "The Street Vendor" have a spinning durability which should help the boys go far.

JANE MORGAN: "AT THE COCONUT GROVE" (Kapp). Jane Morgan's class niter act has been expertly transferred to the grooves and will recall fond memories for those who have seen her work and enchant those who haven't. She's a legitimate singer who knows how to dress up a song without taking anything away from its original values. In this package, caught during her act at L.A.'s Coconut Grove in October, 1961, Miss Morgan kicks off with her identifying tune, "Fascination,"

and follows with a load of elegant material that includes a medley of Parisian-styled songs and a solid bit of song nostalgia which she calls a "Lillian Russell Medley." The orch is under Dick Hazard's effective baton.

AL CAIOLA ORCH: "MIDNIGHT IN MOSCOW" (United Artists). Here's an attempt to cash in on the "Midnight in Moscow" click launched by Kenny Ball on the Kapp label. Al Caiola's guitar comes front and center for a good interpretation of the tune. Others that make the set a fine programming item are "Around the World in 80 Days," "Arrivederci Roma," "Song of India" and "Under Paris Skies."

DICK SCHORY ORCH: "HOLIDAY FOR PERCUSSION" (RCA Victor). Dick Schory continues to be percussive and persuasive especially in Victor's "Stereo Action" setting which keeps the sound moving from speaker to speaker. The stereo buffs will take to it a big way. The sound action gets an additional audio lift from the repertoire range that includes cha-cha, samba, bolero, can can, and some high-flying material. The tunes are mainly from the standard catalogs and gain an added zip in this "made for sound" display.

VINCENT PRICE - EDDIE ALBERT-JULIE HARRIS-HELEN GAHAGAN DOUGLAS - ED BEGLEY: "GREAT AMERICAN POETRY" (Cedmon). An all-star cast has been assembled for this two-disk rundown of American poetry. The readings, handled separately, have a distinctive quality and a delineation that make it another worthy entry in the spoken word field. Julie Harris' readings from Emily Dickinson, Ed Begley's selections from Walt Whitman and Helen Gahagan Douglas' handling of some of Ralph Waldo Emerson's pieces are the outstanding portions of this well-rounded poetry package.

EWAN MACCOLL AND A. L. LLOYD: "WHALING BALLADS" (Washington). Several interesting songs of the sea and the whaling men who sailed it are presented in this set by Ewan MacColl and A. L. Lloyd, backed by Peggy Seeger on guitar and banjo and J. Cole on harmonica. Three is a natural and non-pop flavor to the collection, mainly through the fine delivery of the singers. Included are songs of parting, ships, legend, geography and men—all reflecting the dramatic days when whaling was a major industry. It is a slick folk set with a taste of authenticity that makes for good listening in this genre and which could serve as good source material for the folkies.

JEANNIE THOMAS: "HIS 'N' HERS" (Rellable). Jeannie Thomas wraps up 12 standards into a pleasing vocal package. With arranger-conductor Stan Free's help, Miss Thomas is able to carry the vocal burden with apparent ease and

LAWRENCE WELK

Presents His Newest Hit Album for Dot Records—"MOON RIVER"

gives the programmers some okay sides to line up for turntable time. "Sentimental Journey," "Autumn Leaves" and "The Very Thought of You" ought to give her a spinning chance.

DANNY PEPPERMINT: "TWIST" (Carlton). Still riding on the Twist spiral, Danny Peppermint hits a hot musical stride that will grab some of the terpsiters who've fallen for the craze. The beat is fast and furious and rolls at a frenzied clip especially on the side which was caught at a "live" performance at Las Vegas' Thunderbird Hotel. Gros.

Telefunken's 'European All Stars 1961' LP Clicks As a Prestige Jazz Item

Berlin, Feb. 27. Highlight of the 1961 German Jazz Salon was a concert that featured a European all-star band composed of 13 musicians from a dozen nations—each country sending one of its leading jazzists. Telefunken then snared this "dream band" for an LP which is now on sale.

Entitled "The European All Stars 1961," the LP is both technically and artistically a bargain. Perhaps if this were a permanent aggregation, the band would have no equal in Europe.

The lineup of outstanding musicians includes Swedish alto player Arne Domnerus, England's baritone player Ronnie Ross, Austrian tenor player Hans Koller, Germany's trombonist Albert Mangelsdorff, trumpeters Muffay Falay (Turkey) and Dusko Gokjovic (Yugoslavia), pianist Martial Solal (France) and Tete Montoliu (Spain), guitarist Franco Carri (Italy), bassist Erik Amundsen (Norway), drummer William Schloffe (Denmark) and songstress Monica Zetterlund (Sweden).

The LP is an ideal prestige item for Telefunken. Very effective is the sleeve which shows Miss Zetterlund taking a picture of the musicians lined up in front of Berlin's Congress Hall, where the concert took place. Hans.

Longplay Shorts

Upcoming from film soundtracks are "Black Tights" via RCA Victor International and "Walk on the Wild Side" on the Choro label... Bruno Walter, who died Feb. 17, will be represented in Columbia's March release with a two-record set of Mahler's Ninth Symphony... Oscar Brand's upcoming LP for Decca, recorded with The Tarrriers, will include songs from his book, "Folk Songs for Fun"... RCA Victor's promotional special for the March-April release is a deluxe-bound collection of performances by 10 singers culled from the Victor vaults. Included are recordings by Enrico Caruso, Beniamino Gigli, John McCormack, Eslo Pina, Kirsten Flagstad, Amelia Galli-Curci, Rosa Ponselle, Lily Pons, Elisabeth Reihberg and Lawrence Tibbett. During March and April the package will be offered at a special price. Tchaikovsky's newly discovered Seventh Symphony will be recorded this month by the Philadelphia Orchestra under direction of Eugene Ormandy for Columbia... RCA Victor put Della Reese's concert at Boston's Donnelly Memorial Hall into the grooves for its "Gospel to the Blues" package... Topps Records Distributing Co. of Miami and Music Merchants of Detroit have been set as new distributors for Cedmon Records and the Shakespeare Recording Society... Lightning Hopkins' "Mister Charlie" has been taken from his LP, "Lightning in New York," for a 45 rpm push by the Candid label... Martha Schlamme's MGM package, "Martha Schlamme in Concert," will be tied in with her date at the Park Lane Hotel, Denver, beginning March 5 for two weeks.

Tito Rodriguez, currently at New York's Palladium, has had four LPs released by United Artists since December... Anita Bryant, Columbia diskette, has a 15-minute radio series ready for syndication... Cab Calloway, currently out on Coral with "Blues Make Me Happy," budding with State Dept. officials on a goodwill tour of the new African nations... Texe Benson, Columbia diskette, gets a crack on WNEW's (N.Y.) "live" music spectacular March 7.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RICK NELSON YOUNG WORLD

(Imperial) Summertime. Rick Nelson's "Young World" (Four Start) is a nifty teen-angled ballad handled very smoothly by this young singer for solid impact. "Summertime" (Gershwin*) is a good workover of the Gershwin oldie dished up with a stronger than usual beat.

THE BROWNS BUTTONS AND BOWS

(RCA Victor) Remember Me. The Browns' "Buttons and Bows" (Famous*) revises this old pic tune in a catchy, countrified arrangement with broad appeal. "Remember Me" (Witmark*) is another fine slice out of the standard catalog.

JOSH WHITE BON BONS

(Mercury) The Whole World In His Hands. Josh White's "Bon Bons" (American Academy of Music*) is a swinging saga handled in highly infectious style by this veteran performer with a strong assist from a choral group. "The Whole World In His Hands" (Essex*) is a good version of this religiouso.

THE STEREO'S UNLESS YOU MEAN IT

(Cub) Do You Love Me. The Stereo's "Unless You Mean It" (Gilt) is a well-written rocking ballad aimed straight at the juve market via this combo's approved delivery. "Do You Love Me" (R&J) is in a similar groove also with chances.

JANE MORGAN WHAT NOW MY LOVE

(Kapp) Forever My Love. Jane Morgan's "What Now My Love" (Remick*) is a dramatic ballad with a pulsating musical backing to give it a strong spinning potential. "Forever My Love" (Famous*) is another fine entry in the ballad department and Miss Morgan brings it home with her surefire vocalistics.

GEORGE JONES SHE THINKS I STILL CARE

(United Artists) Sometimes You Just Can't Win. George Jones' "She Thinks I Still Care" (Glad-Jack*) is a country ballad with a standout lyric which this singer delivers very effectively. "Sometimes You Just Can't Win" (Glad*) is another good alfalfa entry with chances.

JUNIOR LEWIS 40 DAYS AND 40 NIGHTS

(Columbia) The Only Girl. Junior Lewis' "40 Days and 40 Nights" (Sylvia*) is a clever takeoff on the Noah's Ark Biblical tale which turns up in a rocking ballad belted to the hilt by this singer. "The Only Girl" (Chappell*), from the legit musical "We Take the Town," is another bright piece of material handled well.

GEORGE CATES ORCH IN A LITTLE SPANISH TOWN

(Dot) Star Dust. George Cates Orch's "In A Little Spanish Town" (Warlock-Feist*) joins The Twist cycle with a fast-tempoed workout in the current rhythm groove. "Star Dust" (Mills*) is another great standard twisted into contemporary shape for the benefit of the swivel-hipped hoofers.

DEL SHANNON I WON'T BE THERE

(Big Top) Ginny In The Mirror. Del Shannon's "I Won't Be There" (Vicki-McLaughlin*) shapes up as a commercially tailored ballad with a teenage lyric rocked in good style. "Ginny In The Mirror" (Vicki-Hill & Ranget) has a striking beat to sell it to the juke set.

BILLY BARNES TO PROVE MY LOVE

(Liberty) Until. Billy Barnes' "To Prove My Love" (Edent) gives this high-pitched singer a snappy rhythm number with a good lyric which will pay off with the teenagers. "Until" (Edent) changes pace with a pretty ballad also delivered with arresting vocal flourishes.

GERRY BECKLES COME BACK RUNNING

(London) No Love For Johnny. Gerry Beckles' "Come Back Running" (Bourne-Rank*) is a current ballad with a hitting melody and bright lyric which could put this British import over. "No Love For Johnny" (Bourne-Rank*), pic title song, is a more sombre entry with riskier chances.

SAM TAYLOR JR. SUCH A LOVE

(Capitol) Everybody Knows I Love You. Sam Taylor Jr.'s "Such A Love" (Amercant) pounds a romantic ballad across in a gospel groove, a format which gives special impact to an otherwise routine number. "Everybody Knows I Love You" (Amercant) is a solid rocking side delivered with good blues attack by this singer.

FARMER-GOLSON JAZZTET TONK

(Mercury) Sonny's Back. Art Farmer-Benny Golson's Jazztet's "Tonk" (Brynmort) dishes up a modern jazz with a strong, sustained beat and some swinging melodic patterns that could give it a ride with a lot of sockeys. "Sonny's Back" (Kayakt) presents this nifty combo in another interesting jazz exercise.

THE MCGUIRE SISTERS SUGARTIME TWIST

(Coral) More Hearts Are Broken That Way. The McGuire Sisters' "Sugartime Twist" (Nor Va Jakt) takes their click of a year ago and Twists it up so that it's sure to get a good spinning run once again. "More Hearts Are Broken That Way" (Francon*) beats along neat ballad lines that deserve a spinning push.

THE CHANTELS HERE IT COMES AGAIN

(Carlton) Summertime. The Chantels' "Here It Comes Again" (Jaresont) fits right into the r'n'r ballad groove with the harmony gimmickery that the kids still go for in a big way. "Summertime" (Gershwin Pub*) spins along an okay vocal group route to give the teens a taste of a standard piece of musical Americana. Herm.

*ASCAP. †BMI.

Rack Jobbers Grow, Smaller Distributors Fold In Changing Market Patterns

Disk distribution patterns are in a state of flux in today's market. The smaller distributors are slowly but surely folding and the bigger ones are taking on more and more lines. But the real ones to watch, in some disk men's eyes, are the rack jobbers. They are growing in power, it is felt, and are commanding more recognition and product.

An indication of this was given recently by the Jay Gee Record Co., which numbers Jubilee Records among its sub-labels. The company set into a motion a plan for a special rack division. Working on the theory that most of the current distributrix is controlled by racks, one-stop and discount houses, the outfit will have special salesmen to work on the rack men, et al. All sales they line up will then be handled through Jay Gee's distributrix to these clients.

The company views this as an aid to its distributrix in that it will be creating more business for them and stimulating their activity. So far Barry Freeman has been named to cover the Coast and Noel Wallis to handle the east. No one has as yet been set for midwestern coverage but there will be a man for this area. They will report to Jay Gee prexy, Steven Blaine.

There has also been talk among disk men to the effect that distributrix will eventually become large rack jobbers and that it will become increasingly harder to tell the difference. Distributrix importance is looked upon as ebbing and being taken over by the manufacturer and rack. Conjecture has also been that, with a buildup in diskery sales forces, distributrix will become just order takers and displayers while the diskeries handle sales, warehousing and billing out of central locations spotted throughout the country.

The feeling seems to be that the market is changing from a distributor's business back to a manufacturer's market. This is just for the album business. It is felt, and the smaller LP lines will be handled by one-stops. It is also claimed that the future will be harder on catalog material, the current, big selling material to become the almost sole concern of the outlets because there won't be much extensive stocking in the field.

Some indications of this trend are beginning to evidence themselves as branches are being closed by distributrix outfits in favor of a few, centrally-located outlets. Sales forces of many disk companies are also being bolstered as the manufacturer takes over more responsibility for peddling his product.

WB Asks Dismissal Of Test Suit Involving Use Of Film Music on TV

Warner Bros. Pictures has thrown a block into the challenge by music publishers of a pic company's rights to use film music on tv. WB asked for dismissal of a suit brought by Broadway Music and Jerry Vogel Music contending that its film music license was without limitation and that the suit is barred by the statute of limitations.

WB further argued that tv stations which exhibited its film, "Take Me Out to the Ball Game," are licensed by the American Society of Composers, Authors & Publishers and the usage was licensed by ASCAP of which the plaintiffs are members.

Vogel had filed three suits in N.Y. Federal Court in March, 1961, challenging the tv usage of film music. The suits, considered a test, were brought against CBS, Screen Gems and Universal in one action; CBS and Metro-Goldwyn Mayer in another; and CBS, United Artists Television, and WB, in the third action.

The Broadway-Vogel suit involved the tune "The Winning Team" used in the film "Take Me Out to the Ball Game." WB also asked for an examination of Edward Kassner of Broadway Music and Jerry Vogel, who operates his company under his own name.

Several years ago, a group of major publishers filed a similar suit but it was dropped before reaching trial.

BIG 3 PICKS UP THIRD SAN REMO PRIZEWINNER

The Big 3 (Robbins, Feist & Miller) is continuing its tie with Italy's San Remo Song Festival winners. Firm has its third San Remo winner in "Addio Addio," which topped the 1962 prize. The song is published in Italy by Edizionale Curiel and was composed by Domenico Modugno with lyrics by F. Migliacci.

Other San Remo winners up by the Big 3 have been "Volare" and "Ciao-Ciao Bambina." Current winner will be assigned to the Robbins Music wing of the Big 3.

The Twist May End Up in Limbo

The Limbo is moving in on the heels of The Twist. The Limbo, a dance imported from the West Indies, is beginning to catch on at teenage hops as well as on the college campus.

Columbia Records is hopping on the apparent trend with an LP titled "The Latest Party Dance Craze-Limbo" recorded by the Trinidad Sereaders. It's due for release this week.

The dance, originally a competitive limbering-up exercise devised by slaves en route to the West Indies, has become a major tourist attraction for visitors to the islands. Touring steel bands have been spreading the beat along the college circuit in the U.S.

Bob Morgan, Columbia artists & repertoire producer who recorded the Limbo package, says it's more of an athletic contest than a dance. It's a "challenge dance" which requires the tapers to go under a pole, that is lowered at each turn, without touching it.

UA Uses Magnetic Film For 1st Original Caster

In its first venture into the original Broadway cast album field, United Artists Records chalked up another "first" by recording "A Family Affair" on 35mm magnetic film. The session was held last week at Fine Studios in Bayside, L.I.

According to Nick Perito, UA's musical director who was in charge of the session, the stereo tracks on the magnetic film is equivalent to a full monaural tape track width, or about two and one-half times the width of stereo tracks on one-half inch tape. The result, he says, is a signal to noise ratio and reduction of hiss to a point never before achieved.

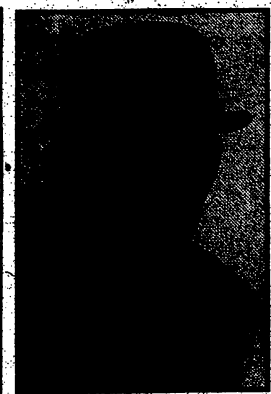
The album stars Shelley Berman and features Eileen Heckart, Morris Carnovsky, Larry Kert, Rita Gardner and Bibi Osterwald.

British Jazz Tootlers On U.S. Export Kick

British jazz, a relatively new starter as a commercial proposition, is now busy developing its export market—and that includes the U.S. For example, projected and set treks over the water this year are off to a healthy start despite the "brake" put on by union rulings that all U.S.-U.K. tooter visits must work on a reciprocal basis.

Lined up already are dates for modern jazzers Tubby Hayes, Ronnie Ross, Ronnie Scott and Jimmy Deuchar. On the traditional (dixieland) side, Chris Barber is due to land in America in May and a tour for Kenny Ball band—exponents of the "Midnight in Moscow" number currently riding in the top 50 U.S. disks—is being considered.

If the tempo of exchanges doesn't slacken and union problems don't block a free flow of British tooters to the Continent, etc. it seems this could be the first of some bumper years for U.K. jazz. Agents and management reports, the Scandinavian, Swiss, German and French appreciation of the English jazzmen is markedly on the upbeat.



Mr. Piano Personality
BIG TINY LITTLE
and His W-I-L-D Group Twelve Albums for Decca-Coral Records. Current Album "Tiny Little-In Person."

Starting March 1st for 3 months at Marineland, Calif. Returning Harrah's Tahoe and Reno this summer.

Mgt. Harold Jovian
1040 Carol Drive, Hollywood, Calif.

Payola May Be Hot in U.S., But It's Dead in U.K.

London, Feb. 27. Questionable practices there may be in the British music industry, but one that has become noticeably absent these days is "plug money," or payola. Of all the ways to secure disk plays this is the most moribund—mainly because it's simply uneconomical.

Time was when name artists or bandleaders used to pocket anything up to \$250 for a plug, but with the demise of sheet music sales (in favor of disks), the plugger with a pocket full of payola has become a rare extinct. Whereas a yesterday \$250 plug would produce about \$700-\$800 profit for a publisher via his sheet sales, a comparable disk plug today would bring in only about \$50-\$60 in residuals and performing right fees.

Apart from the sheer mathematics of the business, British deejays—although few and powerful—generally wish to burn their BBC hosts. The BBC's radio outlet, biggest employer of jockeys in the U.K., has taken many precautions to preclude any major defaults by the deejays or over-zealous pluggers. For instance, three BBC staffers have the sole job of checking request cards sent in by publishers, record companies, fan clubs or whatever.

Some sections of the industry raise the point that most deejays are employed by major diskeries for programs on Radio Luxembourg—a commercial station that beams to Britain from 6 p.m. to midnight—and therefore are inclined to lean towards their "parent" company's platters.

But BBC, keen to keep a clean bill of health, has been known to drop artists from music shows because those artists have had minor connections with publishers. The deejay who favors one company's product too much obviously is placing his job in jeopardy.

In fact, British diskspinners have become so shy of a payola slur which would almost certainly cost them their programs on BBC, that a new wrinkle has emerged. Pluggers are now (jokingly) threatening to send deejays a check if they (the jocks) don't play a tune.

Chasins Updated

"Speaking of Pianists" by Abram Chasins (Knopf; \$4.50), is a reprint of 1957 edition, with a newly-added chapter. Tome informally covers almost entire history of pianists, their instrument and music. Author is a composer and teacher, currently musical director for WQXR, New York. His wife is concert pianist Constance Keene.

Volume touches on concert managing, recording and art subsidies. Supplementary chapter deals with Van Cliburn and Richter, among recent stars in the field. Roda!

Coast Attorney's Study Charges Pix, TV Bias vs. Use of Indie Pubs' Tunes

JOE MATHEWS EXITS AS CAP'S PROMO MGR.

Joe Mathews is winding up a 13-year hitch with Capitol Records this week. For the past six years, he has headquartered in New York as national promotion - publicity manager and assistant to Joe Calda, veepee in charge of eastern operations.

Mathews started with Cap as a salesman in the company's L.A. branch. He was upped to Coast promotion chief and then shifted to Jacksonville, Fla., where he set up and managed the diskery's branch there.

MGM Beefing Up Longhair Division

Following the recent acquisition of the exclusive distribution rights of Deutsche Grammophon by MGM Records, Arnold Maxin, MGM president, is now building up the company's classical division. Last week he added Gould Cassal, Ernest Coleman and Jack Romann to the classical staff.

MGM's classical division will handle distribution of new DG releases beginning April 1 and will take over distribution of DG's entire classical catalog beginning Jan. 1, 1963.

Cassal will serve as editorial and production manager. He entered the record industry in 1933 and was instrumental in the formation of Angel Records where he handled editorial, production and programming activities.

Coleman, who takes over as national sales manager, has been in the disk biz for the past 17 years. Before joining MGM, he was regional promotion manager for Columbia Records.

Romann, who'll be national promotion manager, has been eastern promotion manager for classical albums for both Capitol and Angel Records.

The new appointees will report to Leo H. Kepler director of MGM's classical division.

Satchmo Set for May Charity Gig in Scotland

Glasgow, Feb. 27. Louis Armstrong & His All Stars will do a one-nighter in Ibrox Stadium here May 10. Show will help to support the Stars Organization for Spastics, and Auld Lang Syne charity which has aid from many leading Scots, including Great Laid, niece of the late Sir Harry.

Ibrox, home ground of the famed Rangers Football Club of Glasgow, is capable of housing between 30,000 and 40,000. A bandstand will be erected near the front of the grandstand. Also in the show will be Glasgow's Steadfast Jazzband and other top groups.

Open air jazz night is being promoted by Reo Stakis, Glasgow restaurant owner, and a vice-president of SOS (Stars Organization for Spastics). The Rangers football chiefs are donating use of their stadium.

Trading Stamps Hypo Biz, Hub Terperly Finds

Boston, Feb. 27. Trading stamps are seen here as giving dance ops and the band biz a new lease of life. A trading stamp dance first has been chalked up by Joe De Simone at his Varsity Club ballroom in the Sherry Biltmore Hotel. Every dancing femme gets stamps.

In a tieup with Top Value stamps, the ballroom is giving the trading stamps out on Friday and Saturday nights. Additionally, special awards of multiple stamps are being made through the two nights.

First trading stamp dance night was held Friday (23) and Saturday (24), marking a first in this territory. Two bands will play the stamp tery. Art Demos' Orch and Teddy Guerra's Latinaires.

Daniel M. Herscher, who is the son-of-veteran ASCAP songwriter Lou Herscher, and is now a member of the Beverly Hills law firm of Gold, Herscher & Fox, has made an independent study on behalf of independent music publishers and songwriters vis-a-vis the licensing of their works to motion pictures and television. Report comes to a conclusion that "a conspiracy in restraint of trade" exists. He has so advised certain independent music firms and writers, as well as the major film-music combines, the tv production companies and others.

His findings are predicted on an alleged rapport between the major film companies and their music publishing affiliates, along with the vidpix outfits, which more or less "fixes the price" for synchronization rights. Independent music publishers whose works, when and if sought for usage because of special "situation" or other values, are allegedly asked, "Why do you want \$500 for a synchronization usage, (for example) when so-and-so only gets half?"

The "deprivation of the right to negotiate with the major companies," continues the Gold, Herscher & Fox report, with or without the alleged "price-fixing," shuts out the independents who thus are deprived of the opportunities to exploit their songs in motion picture and television films.

Hollywood songsmiths allegedly are in sympathy of a freer opportunity to negotiate fees because, if the copyright owner, for special vested interest, chooses to curtail the price of the synchronization fees, the writer's share, pro rata, is smaller.

The law firm also mentions "restraint of trade" in its findings. Whether any indie publisher(s) or writer(s) will take the initiative in a test case has not been established as yet.

Kenneth E. Raine Takes Over as Gen. Mgr. Of Col Recording Studios

Kenneth E. Raine has taken over as general manager of Columbia Recording Studios. The newly created department includes studio, recording and related engineering facilities in New York, Hollywood, Chicago and Nashville.

It was Raine who negotiated the purchase of the Nashville studios by Columbia from Owen Bradley last month. The studios, which were organized by Bradley in 1955, were purchased for over \$300,000.

J. William Denny has been set as manager of the Nashville studios. Before joining Col for this managerial assignment, Denny was veepee and professional manager of Cedarwood Publishing Co. in Nashville.

Columbia Recording Studios will provide studio, recording and engineering service for all Columbia artists & repertoire department requirements. In addition, CRS' facilities and engineering services will be available to Columbia's international subsidiaries and affiliated companies and clients of Columbia Record Productions.

Raine has been with Col for the past 20 years. Most recently, he was director of personnel and labor relations, a position he will retain along with his new responsibilities.

CANADIANS TO USSR

Teresa Stratas, Ronald Turini With Montreal Symphony

Ottawa, Feb. 27. Teresa Stratas, Canadian Met Opera singer, will tour Russia this spring with Montreal Symphony, as part of the Canadian-Russian cultural exchange program. They'll do two concerts in Moscow, two in Kiev and three in Leningrad—along with two in Paris and one in Vienna.

Miss Stratas will be featured soloist, with Ronald Turini, Montreal-born pianist, also a soloist. Three-week swing opens April 21 in Moscow.

revealing a long-held, poorly kept,
highly portentous secret

Dean Cain's on Reprise

are
you
ready?

VARIETY's RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Last No. Wks. Wk. Wk. On Chart			Label
1	1	6	DUKE OF EARL Gene Chandler Vee Jay
2	2	5	HEY BABY Bruce Channel Smash
3	5	6	BREAK IT TO ME GENTLY Brenda Lee Decca
4	4	11	THE TWIST Chubby Checker Parkway
5	7	11	PEPPERMINT TWIST Joey Dee & Starliners Roulette
6	3	9	LITTLE BITTY TEAR Burl Ives Decca
7	13	8	NORMAN Sno. Thompson Hickory
8	12	6	CRYING IN THE RAIN Evelyn Bros. WB
9	17	3	DON'T BREAK THE HEART Celine Francis MGM
10	6	9	THE WANDERER Dion Eaurie
11	15	6	CAJUN QUEEN Johnny Dean Col
12	19	7	TUFF Ace Cannon Hi
13	13	10	COTTONFIELDS Highwaymen UA
14	23	3	HER ROYAL MAJESTY James Darren Colpix
15	8	5	SHE'S GOT YOU Patsy Cline Decca
16	10	8	BABY IT'S YOU Shirley Scepter
17	9	10	I KNOW Barbara George AFO
18	21	8	DEAR LADY TWIST U. S. Bonds LeGrande
19	25	2	DREAM BABY Roy Orbison Monument
20	30	4	MIDNIGHT IN MOSCOW Kenny Ball Kapp
21	18	5	LET ME IN Sensations Argo
22	16	6	SMOKY PLACES Corsairs Tuff
23	14	5	PERCOLATOR Checkmates Dore
24	26	10	I CAN'T HELP FALLING IN LOVE Elvis Presley Victor
25	20	4	CHIP, CHIP Gene McDaniels Liberty
26	24	10	TOWN WITHOUT PITY Gene Pitney Musicor
27	28	2	WHAT'S YOUR NAME Don & Juan Big Top
28	39	2	HEY LETS TWIST Joey Dee & the Starliners Roulette
29	50	4	I'M BLUE Ikettes Atco
30	41	3	TWISTING THE NIGHT AWAY Sam Cooke Victor
31	49	3	SURFER'S STOMP Markettes Liberty
32	—	2	BALLAD OF THUNDER ROAD Robert Mitchum Capitol
33	31	5	SHADRACK Brook Benton Mercury
34	33	6	IF YOU GOTTA MAKE A FOOL OF SOMEONE James Ray Caprice
35	34	4	CHATANOOGA CHOO CHOO Floyd Cramer Victor
36	36	7	IRRESISTABLE YOU Bobby Darin Atco
37	—	1	JOHNNY ANGEL Shelley Fabares Colpix
38	—	1	POPEYE Huey Smith Ace
39	—	1	I'VE GOT BONNIE Bobby Rydell Cameo
40	—	1	YOU BETTER MOVE ON Arthur Alexander Dot
41	40	8	MAJESTIC Dion Laurie
42	27	6	MULTIPLICATION Bobby Darin Atco
43	22	5	I'LL SEE YOU IN MY DREAMS Pat Boone Dot
44	46	9	FUNNY HOW TIME SLIPS AWAY Jimmy Elledge Victor
45	—	3	MY BOOMERANG WON'T COME BACK Charlie Drake UA
46	—	1	I CAN'T SAY GOODBYE Bobby Vee Liberty
47	—	4	GO ON HOME Fats Page Mercury
48	47	16	MOON RIVER Henry Mancini Victor
49	—	1	YOU WIN AGAIN Fats Domino Imperial
50	32	5	AFRIKAAN BEAT Bert Kaempfert Decca

WHN NOW OFFICIAL: BANS ROCK 'N' ROLL

The sweet side of Storer group's split radio programming personality will be presented in New York today (Wed.) at 6 p.m. when the company actively takes over independent WGMG with a switch in call letters to WHN, its former call letters.

Station's disk policy will take an abrupt turnabout from r&r to album music. Thus the Storer big market program policy will be r&r for its Philadelphia and Detroit outlets and "good" music ("sound of music and total information news") for its New York and Miami stations. Death of the big beat on WHN further diminishes r&r in Gotham with another giant indie, WINS, having banned r&r a couple of weeks ago.

Not to be outdone by the Storer preem, WINS will launch a Bing Crosby disk Marathon Today at noon. Station got big preas play on its switch from r&r with a Frank Sinatra marathon a couple of weeks ago.

Storer recently bought WGMG from Loew Theatrical Corp. for close to \$11,000,000, believed to be the highest price ever paid for an AM station.

Dave Brubeck Quartet Racks Up SRO \$5,365 In 1st N.Y. Solo Concert

The Dave Brubeck Quartet drew an overflow crowd of 1,598 customers to Town Hall, N. Y., Wednesday (21) for a concert that grossed \$5,365. In addition to the normal capacity of the house, there were 50 seats added on the stage and 50 standees. Troubadour Productions presented the event, which was scaled to a \$3.80 top.

It was Brubeck's first solo concert in New York and his group gave a rousing performance in celebration of the event which had the audience enthralled from start to finish. The quartet is a tight, well-defined unit which plays with such close accord that it scores consistently with dynamic effects, both harmonically and rhythmically.

Individually as well as in concert, the group's members shine. On piano Brubeck paces the unit, setting complex and dynamic patterns. His playing is punctuated by driving chord bursts, built on a succession of tricky rhythmic and melodic designs. This is heady jazz and Brubeck displays a skilful technique, both in composition and performance, that keeps the audience constantly with him.

Another fine technician is Paul Desmond. His alto work, though somewhat restrained, is a skilful blend of melodic craftsmanship and emotional vitality. Many of his compositions spark the group, among them the recent Columbia disc, "Take Five." Desmond's work, along with that of the fine rhythm section, works to fine advantage in displaying the counterpoint, often against or over Brubeck, that has become this unit's trademark.

In addition to being an excellent stick and brush handler, drummer Joe Morello is also quite a showman. In solo he uses lots of tricks like bouncing his sticks, using his hands, sliding his hands down the sticks on the drum heads etc.—all of which delight the audience. But it is in his fast hands, facile footwork and flashing figures that his true artistry can be seen. He is the backbone for much of the quartet's dynamism.

Eugene Wright is a fine stylist on bass. He utilizes it as another melody voice in the combo and does not allow the instrument to function simply for the rhythm section. His solos display nice ideas brightly carried out with facile figures, and solid tones.

The group played a variety of material, ranging back over the past 10 or more years, picking selections from Col waxings and making with lots of plugola for the packages and Col through Brubeck's patter. Selections from their latest effort, "Time In Outer Space," were premed in the latter part of the show. Throughout the unit's performance the audience was with it all the way.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. Wks. Wk. Wk. On Chart

1	1	16	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
2	2	19	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
3	3	10	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
4	6	18	WEST SIDE STORY (Columbia) Soundtrack (OL 3670)
5	5	58	CAMELOT (Columbia) Original Cast (KOL 5620)
6	3	9	JOEY DEE & THE STARLINERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)
7	10	15	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
8	11	7	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
9	9	12	CHUBBY CHECKER (Parkway) The Twist (P 7001)
10	15	93	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
11	8	30	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
12	16	14	FERRANTE & TEICHER (UA) West Side Story (UAL 3168)
13	7	27	DAVE BRUBECK (Columbia) Time Out (CL 1397)
14	14	6	LIMELITERS (Victor) Sing Out (LPM 2445)
15	13	6	SANDY NELSON (Imperial) Let There Be Drums (LP 9159)
16	23	24	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)
17	18	11	HOW TO SUCCEED (Victor) Original Cast (LOC 1068)
18	12	8	LAWRENCE WELK (Dot) Moon River (DLP 2314)
19	19	16	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
20	17	22	KINGSTON TRIO (Capitol) Close-Up (T 1642)
21	24	6	DION (Laurie) Runaround Sue (LLP 2009)
22	33	11	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)
23	21	25	JOHNNY MATSIS (Columbia) Portrait of Johnny (CL 1644)
24	28	11	MILK AND HONEY (Victor) Original Cast (LOC 1065)
25	27	4	RAY CONNIF (Columbia) So Much in Love (CL 1720)
26	20	9	CHUBBY CHECKER & BOB RYDELL (Cameo) Chubby Checker and Bobby Rydell (C 1013)
27	30	2	KINGSTON TRIO (Capitol) College Concert (T 1658)
28	35	11	KING OF KINGS (MGM) Soundtrack (MGM 1E2)
29	44	2	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)
30	25	15	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
31	36	24	MITCH MILLER (Columbia) Your Request (CL 1671)
32	49	14	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)
33	50	2	DON AMECHE & FRANCES LANFORD (Col) The Bickersons (CL 1692)
34	22	8	JIMMY DEAN (Columbia) Big Bad John (CL 1735)
35	—	1	LETTERMEN (Capitol) Song for Young Love (T 1669)
36	46	18	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)
37	—	1	BURL IVES (Decca) Versatile Burl Ives (DL 4152)
38	31	7	BILLY VAUGHN (Dot) Berlin Melody (DLP 3396)
39	38	5	HENRY MANCINI (Victor) Combo (LPM 2258)
40	43	3	AL HIET (Victor) Horn A Plenty (LPM 2446)
41	26	8	RAY CHARLES (Atlantic) Do the Twist (8054)
42	40	2	LESTER LANIN (Epic) Twistin' in High Society (LN 3825)
43	48	2	BOBBY VEE (Liberty) Take Good Care of My Baby (LRP 3211)
44	43	55	RUSTY WARREN (Jubilee) Knockers (JLP 2029)
45	37	22	PETER NERO (Victor) New Piano in Town (LPM 2383)
46	41	3	KEAN (Columbia) Original Cast (KOL 5720)
47	42	3	GAY LIFE (Capitol) Original Cast (WAO 1560)
48	—	13	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
49	45	23	EARL GRANT (Decca) Ebb Tide (DL 4165)
50	29	3	VENTURES (Dolton) Twist With the Ventures (BLP 2010)

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All engagements are current unless otherwise indicated.

(ALPHABETICAL LISTING)

BILLY ANDRE Quartet. Returning Mar. 15 Dunes Hotel
 DANNY APOLINAR Trio ... Thunderbird Hotel
 LOUIS ARMSTRONG and His All Stars. Riviera Hotel
 GEORGE ARNOLD Production Line. Riviera Hotel
 PEARL BAILEY. Returning May 10. Flamingo Hotel
 GENE BAYLOS. Starting Mar. 22. Riviera Hotel
 FREDDIE BELL and the Bell Boys. Sahara Hotel
 DIOSA COSTELLO Revue. (Apr. 13). Stardust Hotel
 BILLY DANIELS. Returning Apr. 6. Thunderbird Hotel
 BUDDY GRECO. Returning Mar. 14. Riviera Hotel
 DICK GREGORY. Flamingo Hotel
 CLIFFORD GUEST. Tropicana Hotel
 LIONEL HAMPTON Orchestra & Revue Flamingo Hotel
 AL HIRT Sextet. Returning May 31. Dunes Hotel
 KITTY KAYE Trio. Dunes Hotel
 LLOYD LINDROTH Duo. Sahara Hotel
 TONY LOVELLO Revue. (Apr. 5). Golden Nugget
 JOE MAIZE and The Cordsmen. Riviera Hotel
 VIDO MUSSO Sextet. Thunderbird Hotel
 PHYLLIS and GLEN Duo. Silver Slipper
 SUNNY SPENCER Quartet. Hacienda Hotel
 STARR SISTERS. Showboat Hotel
 TOWN PIPERS. Returning Mar. 22. Flamingo Hotel
 FOUR TUNES. New Frontier Hotel
 TWIN TUNES. Dunes Hotel
 THE TYRONES. Returning Apr. 6. Thunderbird Hotel
 SARAH VAUGHN. Flamingo Hotel
 RUTH WALLIS. Returning May 1. Sahara Hotel
 DINAH WASHINGTON. Thunderbird Hotel
 DEEK WATSON INK SPOTS. New Frontier Hotel
 BILLY WILLIAMS REVUE. Riviera Hotel

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POLKA BANDS DEEP IN THE HEART OF TEXAS

San Antonio, Feb. 27. San Antonio is becoming the polka band centre of Texas. In a recent organization of the Texas Polka Band Assn. it was revealed there are 60 such musical groups in the Alamo city.

Ovidio Ramirez, prez of the new group, said he is receiving requests from towns within a 100-mile radius for bands to play at their functions, usually small gatherings. He noted that a typical polka band is composed of three to five musicians, including an accordion player, guitarist, drummer or a bass player and a trumpeter.

Ramirez pointed out that the trios are the most popular because they can get to gatherings easier. The polka band is easily organized he said, because the instruments they play are simple and amateur musicians find it easy to play polka music.

Show Biz in Coast Bash Salute to Red Nichols' 40th Anni as Batoneer

Los Angeles, Feb. 27. Red Nichols, current with his Pennies quintet at Sheraton West Hotel here, celebrated his 40th anniversary as a bandleader Thursday (22) with a widely heralded bash which drew other orch batoneers from around town (such as Freddy Martin, Les Brown, Bud Dant), music pubs such as Perry Botkin (who played uke-banjo-guitar in a Nichols combo of the 1920s), songwriters and just about every facet of show biz.

Among the wellwishers only one, banjoist Eddie Peabody, topped the Redhead. Peabody, current at Marineland, has been plucking those strings professionally 41 years.

Nichols (after getting expelled from Culver Military Academy for smoking) led his first "band," three pieces, including his cornet, in pit of a long defunct vaudeville house in his hometown of Ogden, Utah, in 1922. He shortly thereafter odd-jobbed east and by 1924 led one of the liveliest of all jazz groups then cutting wax as the disk biz began really to spin.

In that year his combo—which included Jimmy Dorsey, Miff Mole, Eddie Land and Adrian Rollins, now all dead—cut for 14 different labels under almost as many pseudonyms, such as The Redheads, Stonewells, University Six, Varsity Eight, Alabama Red Peppers, Hot-tentots, Arkansas Travellers—yes, and occasionally under Nichols & His Pennies billing.

Nichols' waxing for Okeh of "Ida" in 1927 was one of the first pop platters to sell 1,000,000 copies. The arrangement was by Lennie Hayton, then the Pennies' pianist, who also wellwished Nichols Thursday from down Wilshire Blvd., where Hayton currently is orch-leading Coconut Grove stand of his wife, Lena Horne.

Well-documented via Paramount's "The Five Pennies" biopic of 1959 was the dramatic phase of Nichols' career when, after he emulated the big band swing to swing of the late 1930s, he ended up on a financial reef and had the personal tragedy of his 16-year-old daughter, being smitten with polio. During World War II the cornetist and his wife nursed their daughter back to health—while he worked in a Kaiser shipyard in San Francisco.

After the Hiroshima blastoff of the war, Nichols went back to his Dixie style and re-formed a Five Pennies. Since then he's been busy, mostly playing Coast roasts, cutting Capitol disks and making occasional forays into tv guesting—such as his Sat. (24) shot on the Lawrence Welk ABC-TV show. Upon leaving Sheraton West, Combo goes into Palace, Frisco, for three months starting April 2 at \$3,500 weekly.

Among sidemen who worked in early Nichols' combos and later hit the heights stick-swishing bands of their own were Tommy as well as Jimmy Dorsey, Glenn Miller, Benny Goodman, Jack and Charlie Tesgarden, Artie Shaw, Eddie Condon, Pee Wee Russell. The present Pennies—Joe Rush-ton, Sidney Appleman, Bill Wood, Robbie Robinson, Rollie Culver—gave the leader, during the 40th ann. frolic, a traveling bag, Nichols beamed and blurted: "Here's something I can always use," indicating he'll be playing the jazz combo trails for years to come.

Music Firms Mining Madison Ave. Gold Via Radio-TV Jingle Route

By EDDIE KALISH

Thar's gold in them thar Madison Ave. hills. And it's being mined by music publishers and writers from Tin Pan Alley to Broadway with material, both new and old, for use in radio and tv commercials, industrial shows, sales conclaves and a wide variety of exposures.

Some writers with established reps and stature have been paid as high as \$15,000 for services on a campaign. Publishers have corralled as much as \$50,000 for use of a tune for a national campaign on a product. For limited use, that is a less than full-blown promotion or just a onetime national use of an established tune, it has meant as much as \$35,000 for a publisher's coffers.

The type of product, degree of exploitation and use of the material determine how much is made by a publisher or writer. Also a consideration is the stature of the writer or, if there's a catalog tune involved, the degree of stature held by the particular song. As a result the scale is wide open and all sizes of fees are paid, according to an agency's needs and the publisher's demands.

There are many things that come to play in dickering for use of tunes for commercial purposes. Sometimes the tunes are leased by an agency for a campaign and often they are bought outright. Sometimes a catalog number is desired and sometimes there is a need for a specially-written piece. In any case, there is no set license or price structure.

Local Level Scale

On the local level, pubs generally can get anywhere from \$750 up for use of a catalog tune. When used regionally, the songs are usually not licensed on an exclusive basis so the same tune can be employed in different areas for different products. On specially written material, the fees are generally less than for catalog stuff. Writers penning this type of material, if they don't have big names, get in the neighborhood of \$1,000-\$4,000 for a tune. Again the fee broadens as the use of the song by the agency decrees.

The question of payments is a sticky one. Performances are paid according to an ASCAP weighting formula, such as is applied to the pop market. It is a technical matter, with ASCAP evaluating the material and one in which there is some element of a hint of scale revision because of the complications involved. The old tunes are handled as licensed material and further royalties are collected by the publisher according to the use of the tune.

The whole picture broadens for the legit publisher. For him there is the additional element of the use of an entire show property for an industrial or sales presentation. In this case an agency either leases the property and has its own writers do the reworking, or it may have the publisher's writers handle the conversion.

The use of a show is usually handled by a leasing agreement like that of a summer stock company. Again the fee is wide open depending on the use and length of campaign involved. In some cases, whole shows are commissioned to be written for such productions.

There are three types of outfits involved in furnishing material for commercial use. There is the legit publishing outfit which supplies catalog material on request from an agency, there is the legit publisher who has set up a special operation to handle this type of service and there is the outfit that specializes in writing jingles. The basic difference between them is the degree of their involvement as far as depth of material is concerned.

Frank's 'Custom Service'

Most pubs fall into the first category, in that they will lease anything in their catalog if it is requested. They do no production work and little special writing. The second such outfit is one like Frank Music Advertising which acts as a custom service to ad agencies in that it will supply

catalog material, have special material written, design whole commercial productions etc., all with the services of its legit writer-musician-performer contacts. For both of these firms, catalog stimulation is a big factor, with the parody items keeping old copyrights in circulation and giving the writers exposure and work in new areas.

The third group includes outfits such as are represented in the Musical Commercial Producers Assn. In this organization are some 21 jingle-producing operations which turn out new tunes and sometimes even produce the commercials. Here there is no catalog business involved, the stock and trade being the ability to turn out the right material for the product for good fees.

In all these cases, some of the top songwriters in the country are at work in the Madison Ave. gold fields. Their work has been preserved on disks by such bandleaders as Lester Lanin and Sasha Burland, both of whom have cut LPs of renditions of jingles.

The #1 OF THE WEEK

NEW
CONNIE FRANCIS

sings
"DON'T BREAK THE HEART THAT LOVES YOU"

b/w "Drop It Joe"
 K-13059

M-G-M
 Records

LOVE LETTERS

(Edward Heyman-Victor Young)

Recorded by
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 Era Records

FAMOUS MUSIC CORPORATION

SWING
 REMINDERS

IMPORTED
 FROM FRANCE I

FLAMENCO GUITAR
 DON COSTA on COLUMBIA

I SURRENDER DEAR
 ARETHA FRANKLIN on COLUMBIA

MILLS MUSIC, INC.
 1619 Broadway New York 19

2 GREAT NEW HITS

"WHAT NOW, MY LOVE"

JANE MORGAN | GEORGE GREELEY
 KAPP #K450X | and his orchestra
 Warner Bros. #5254

"THE YOUNG ONES"

CLIFF RICHARDS | CATHY CARROLL
 Big Top #3101 | Warner Bros. #5263

AGVA Attorney Defies Govt. Probers Over Status of Philly Board Member

A deft to the Senate investigating Subcommittee headed by Sen. John L. McClellan (D-Ark.) was hurled last week by Harold Berg, attorney for the American Guild of Variety Artists. Berg told the subcommittee's inquiry as to the status of national board member Joe Campo from Philadelphia, now a fulltime employee of the Teamsters' Union, "was none of their business."

National administrative secretary Jackie Bright also backed Berg's stance saying that he didn't care what the McClellan Committee might do. He said he knew Campo for many years and would defend his right to work for the Teamsters' Union. He added that Campo is not a member of the Teamsters but merely an employee.

The board voted to send a telegram to the McClellan Committee saying that the question of "dual unionism" is not involved in Campo's case since he is not a member, but an employee.

Board member Paul Valentine asked the board to delay the vote in order to check whether the Associated Actors & Artists of America and the AFL-CIO would countenance Campo's position with the Teamsters while being a member of the AGVA national board. The Teamsters, it's recalled, were expelled from the AFL-CIO. Valentine was voted down.

Campo was one of the movers in a switch of the Seafarers Union in Philadelphia to the Teamsters Union. That this is in retaliation for a recent switch in Chicago of a cabdrivers' local from the Teamsters to the Seafarers was denied by Teamsters head James Hoffa.

Although a former vice-president of AGVA for years and with a longer record as a national board member, Campo had been a full-time employee of the Seafarers' Union in Philly. He recently quit the maritime local to become welfare director of the Philly Teamsters local.

Ever since AGVA and the Teamsters Union collaborated in a successful strike against the Ringling Bros. and Barnum & Bailey Circus about five years ago, there have been recurrent rumors that there is a tie between both unions. This has been denied by Jackie Bright, AGVA administrative secretary.

However, the interest of the McClellan Committee has apparently perked up with Campo's move into the Teamsters while retaining a post with AGVA.

The new Philly Teamsters Local will touch on show biz fields. The official name of the new local will be the Allied Trades and Bulk Plant Workers, Amusement Park Workers, and Industrial Workers Local Union No. 158. For short, the local will be known as Industrial Employees Local No. 158.

Toronto Ct. Strips \$200 From Burley Mgr. After Treasure Chest's Stint

Toronto, Feb. 27. For allowing an "indecent" performance, William Garden, manager of the Lux burley house, was fined \$200 last week after members of the morality squad described a performance by stripper Evelyn West, billed as "The Treasure Chest." A similar charge against the owner, Raymond Lux, was dismissed but Garden was warned by the magistrate to look at performances before they are presented.

Kay Burford, plainclothes policeman, said she felt "less moral" when Miss West exposed her bosom to the audience and that "the bosom was quite large."

Det-Sgt. William Quennell alleged that he found Miss West's accompanying conversation with the customers "objectionable." But Quennell said he was "not in a position to answer the question" when he was asked "did you feel less moral a person when you left the theatre?"

JOAN BAEZ, \$8,200; S. F.

San Francisco, Feb. 27. Folksinger Joan Baez grossed \$8,200, biggest she's ever pulled in a single performance, at 3,400-seat Berkeley Community Theatre last week.

House was scaled to \$3 top.

See Upbeat in Exchange Of U.S. and Mexican Acts

Mexico City, Feb. 27.

From March on there will be a major speed-up in exchange of Mexican and American entertainers. The National Assn. of Actors said that around 100 Mexican performers will have engagements north of the border this year. Included in list are singers Lola Beltrán, Javier Solis, Los Ases, Los Mexicanos and Lucha Moreno et al.

Other acts, including Ana Berta Lepe and Luis Aguilar, who apart from song interpretations also do turns in comedy or vaude skits, are also set for tours. ANDA reported that among the Yank visitors will be Nat King Cole, Pat Boone, Ray Conniff and the Jazz Spirituals.

Ill. Lifts Licenses Of 25 Chi Cafes In Anti-Gaming Step

Chicago, Feb. 27.

The liquor licenses of 25 Chicago cafes were suspended for periods ranging from five to 30 days last week by the Illinois liquor commission. The licenses were lifted because the owners were listed as owners of federal gambling stamps. Commission chairman Howard Cartwright said that second violations would result in license revocations.

New action closes a gap between state and federal law enforcement in Illinois. Although gambling is illegal in Illinois, with the exception of race track betting, local and state officials had closed their eyes to such minor gambling devices as punchboards, "fish bowls," and pinball machines. There's no federal prohibition, but the feds require all saloons with such devices to purchase gambling stamps.

Recent crackdown assumes that cafes with gambling stamps are violating the law, even if overt gambling is not taking place.

Ashton's 'Les Girls' Gets New Tag as Metro Beefs

Los Angeles, Feb. 27.

Name of the Barry Ashton revue current at the Statler-Hilton has been changed from "Les Girls" to "Les Girls de Paris," as a result of a beef from Metro's legal department. Studio protested that Ashton was using same tag as its 1957 release, "Les Girls."

Wolf Kochmann, Ashton's partner and biz manager, stated "It was easier to amend the billing" than battle over it. Switch was made 10 days after protest was registered.

Gene Austin's New Dallas Club No 'My Blue Heaven'

Dallas, Feb. 27.

Gene Austin closed his My Blue Heaven here last Thursday (22) without notice. The singer had opened the suburban theatre restaurant Jan. 26 with fanfare, having a U.S. Marine Corps color guard on stage and comedian Bob Hope as an unexpected opening night guest.

Austin and his group of entertainers presented two shows nightly, but closed on Sundays. In its fourth and last week My Blue Heaven was to be open only on Monday, Thursday and Saturday. Two weeks ago Austin and his partner, Coy Poe, reportedly disagreed about the venture and the latter walked out.

Virus Fells Berle

Milton Berle begged out of the last three days of his 10-day date at the Latin Casino, Merchantville, N.J., because of a virus infection. Comedian completed his stand Sunday (25) and Allen & Rossi replaced.

Milti Gaynor preems there tomorrow (Thurs.).

Bobby Faye Aides Bright; Up AGVA Staffers Pay

Bobby Faye, national board member from Los Angeles, will take over the post as the new assistant to Jackie Bright, national administrative secretary of the American Guild of Variety Artists. New job was created last week by the national board at its meeting at the Barbizon Plaza Hotel, N.Y. Faye will start April 1 at a salary of \$175 weekly, plus expenses.

At the same time the board voted an increase to the salary of Bright's present assistant Dolores Rosaler from \$225 to \$250 weekly, and also voted to give Coast regional director Irvin Mazzei a similar increase to \$250.

Miss. Gambling Oases Shuttering in Face Of Governor's Crackdown

Gulfport, Miss., Feb. 27.

Mississippi Gulf Coast night spot operators apparently have complied—at least for the time being—with Gov. Ross Barnett's ultimatum to shut down gambling operations or be shut up.

The governor ordered 11 alleged gambling houses "to cease operations and remove illegal equipment on penalty of arrest and destruction of such equipment" if the order is not obeyed. At the same time he notified law enforcement officers in the Gulfport-Biloxi area of his action.

A spot check last week showed that the governor's telegram to each of the establishments—where roulette wheels, blackjack tables and dice games allegedly were operated—had been taken seriously. At least four of the alleged larger gambling spots were bare.

The governor's action came on the heels of a hassle with Chancellor William Hewes of Gulfport over "jurisdiction." Judge Hewes said the governor's request for injunctions against the establishments was not proper in his chancery court when the cases were of a criminal nature. The governor replied that the judge was confused and Hewes fired back that the chief executive "maintains a record of inaction" in the gambling situation.

WATERS AGAIN DANCING AT FREEDOMLAND, N.Y.

Contracts have been finalized for Dancing Waters to repeat at Freedomland for the coming spring and summer season. At the same time, the fountain display has been linked for the Erie Co. (Hamburg, N.Y.) Fair and the Wisconsin State Fair.

A new Dancing Waters subsidiary, Unique Fountain Displays Inc., has set a unit with the Cesar Balsa chain of hotels for use at the new Maria Isabel Hotel, Mexico City, as well as an installation at the Newport Inn, Newport Beach, Cal.

Eleanor Powell Breached Mgt. Pact, L.A. Suit Claims

Los Angeles, Feb. 27.

Eleanor Powell, who returned to professional life as a dancer last year after more than 15 years' retirement, has been slapped with a breach of contract suit in Superior Court demanding 10% of her gross earnings over a five-year period. Action was brought by Harlan J. Juris, who asserted he had a personal management contract signed Jan. 15, 1961 with the dancer.

Juris alleged he was to receive \$50 weekly from Jan. 1, 1961 until Miss Powell's first professional engagement, then was to receive 10% of her gross earnings. He estimated, in complaint, that she earned in excess of \$140,000 during 1961.

Named in suit also were Samuel Berke, Music Corp. of America and Ed Green. Suit, in addition, charged interference of contractual relationship and asked for an accounting.

HILDEGARDE'S AUSSIE DATE

Hildegard has been signed for her first Australian date starting March 12 at the Chequers Club, Sydney, for four weeks.

Deal was set last week by Al Burnett who was in New York last week lining up acts.

AGVA Nat'l Board Charges Ex-Prez Penny Singleton With 'Misconduct'

AGVA Rejects Proposal Decreasing High Wire Nets

A proposal to force operators of amusement enterprises to place nets under all aerial acts working over 10 ft. in height was defeated by the American Guild of Variety Artists' national board at its meeting last week at the Barbizon Plaza Hotel, N.Y.

The motion was rejected primarily at the urging of Johnny Gibson, board member representing Sarasota, which is the winter base of many outdoor acts. He is generally regarded as spokesman for the outdoor performers. The motion came as a result of the recent deaths of two members of the Wallenda Troupe at a Shrine Circus in Detroit.

Gibson argued that such a regulation would do more harm than good by causing acts to relax discipline on the wire.

AGVA National Board Confirms Fast's Dismissal

The ouster of Ernie Fast as mid-west regional director of the American Guild of Variety Artists was made official last week by the AGVA national board which met at the Barbizon Plaza Hotel, N.Y. Fast, after 21 years with AGVA, was dismissed with no severance pay by a vote of the board.

Varied charges were brought against Fast. Among them were several affidavits from AGVA Chicago employees who averred that they destroyed union work sheets at Fast's direction. He also was charged with being a.w.o.l. from his post.

Fast claims that he went to Miami for a vacation, and while there was taken ill and had to be operated on. He sent a wire to the board stating that he would like to appear, but his physician would not permit him to travel.

One of the questions left largely unanswered was a query by Chicago delegate Anne O'Connor whether the employees who actually destroyed the records were permitted to remain on the AGVA payroll.

Fast's place is now held by Marty Cavanaugh, the husband of Linda Compton, national board member from Cleveland.

Mexico City Rejects Plea To Soften Nitery Curbs

Mexico City, Feb. 27.

The Federal District Government has nixed a petition by musicians' union leader Venus Rey seeking relaxation of regulations prohibiting new nightclub.

Rey presented a detailed report arguing that opening of second class spots especially would provide work for unemployed musicians. He also asked that the existing one a.m. curfew for night spots be eased.

City authorities, in turning down both proposals, stated that the measures now in effect have given "very satisfactory results" in combating vice, and there is no intention to rescind present regulations.

Yank Troupe Set For South American Tour

A U.S. troupe is slated to take off this week for a jaunt through five South American countries, Marico Tajman, a promoter home-based in Buenos Aires, was in New York last week to book the troupe, which will open March 1 at the Teatro Astral, Buenos Aires, and thence into the Tabaris; also B.A. Latter spot preema a music hall policy with this show. The Tabaris for years was the top cabaret in Buenos Aires.

Show comprises 35 performers. Some of the acts include the Poodle Symphony, Wells & Four Fays, Mambo Gents, a twist group and others.

Charges of misconduct are being preferred against Penny Singleton, former president of the American Guild of Variety Artists, by the union's national board. The charges were voted last week after it was alleged that Miss Singleton told a Coast agent, Ted Lesser, that the supplementary welfare fund assessments were largely for the benefit of AGVA employees. Miss Singleton sent a telegram of denial to the board, but it was not read at the meeting.

Just what penalties a guilty verdict would bring isn't known yet, but it's likely that all privileges except that of work could be denied her.

The bringing up of Miss Singleton on charges produced a heated discussion on the floor. Filmstar Jack Haley, a member of the board, asked the board how it can legally take action on the unsupported word of an agent. Others who sprang to Miss Singleton's defense were Anne O'Connor, of Chicago; Russel Swann and Paul Valentine, of New York.

Miss Singleton is already a defendant in two libel actions brought by AGVA's national administrative secretary Jackie Bright and the union's attorney, Harold Berg. Miss Singleton fought both during her tenure as president. Miss Singleton did not attend the board meeting.

Also seen as a retaliatory act against Miss Singleton was the move by the board to take away the limited autonomy of the Los Angeles branch's executive board of which Miss Singleton is a member. The L.A. panel has taken actions not to the liking of the administration in New York. A recommendation was passed permitting suspension of any branch executive committee by a majority vote of the national board.

In addition to Swann, Valentine, and Miss O'Connor, Roy Rogers, Ray Conlin Sr., and Billy Grant voted against suspension measure. Preliminary steps to suspend the L.A. board such as preferring charges, will be taken and probably processed in time for the next board meeting in June.

Coast's Black Bull Omits AGVA Beef Over Talent Night by Paying Scale

Hollywood, Feb. 27.

Black Bull nitery in nearby San Fernando Valley has been returned to the good graces of American Guild of Variety Artists via agreeing to pay performers appearing on Tuesday talent nights the \$31.35 one-night AGVA scale. Club had been in hot water with union by its practice of showcasing tyro talent (without salary) and inviting bookers to attend, on its claim that such stands actually were auditions and talent might get bookings.

Hassle was settled when club owners Irv Goldstein, Art Schiffman and Mort Katz met with AGVA's western regional director, Irvin Mazzei. Mazzei promptly reported, "The club is operating on completely ethical grounds, though it is still contrary to our regulations which have been forced because so many other operators have ruined the talent presentations with unethical practices."

Situation will be presented to the AGVA national board in N.Y., according to Mazzei, "to see if some regulations can be voted to aid this and other well-meaning clubs."

Apart from payment, only other change in the Bull's arrangements will be in auditions. Previously held at club on Sunday nights, at which time regular musicians were paid a special rate with musicians' union approval—to play the extra night, auditions now must be held in the afternoon and those audited their own accompanists.

Honolulu's Roaring 20's

Honolulu, Feb. 27.

New nitery, the Roaring 20's, has opened downtown in the facility that housed the shortlived Iron Mask restaurant.

Show is produced by Michael Foster, with Debbie Carroll as choreographer and featured dancer. Talent includes Joanie Morris, Donna Fuller, Harry Vine and the "Five Lovely Erodes."

Bare Bosoms Have Reno's Tacit OK But Would Bar Femme Personators

By ART LONG

Reno, Feb. 27. Despite much protest from local citizens and men of the cloth, Reno city officials over the last year have failed to take positive action against so-called "bare bosom" productions—but it's apparent there will be no passive reaction to complaints on the city's first femme-impersonation show.

The Reno City Council, by unanimous vote Friday (23), agreed to adopt an ordinance prohibiting local shows making use of female impersonators. And the action is directly aimed at the "Jewel Box Revue," current at Bill Miller's Riverside Hotel. It outlined legal procedure is followed, the ordinance can become law as of March 13. The "Jewel Box" opened at (Continued on page 60)

CHECKER'S UN-CHUBBY \$8,490 IN TORONTO

Toronto, Feb. 27.

With Chubby Checker grossing a disappointing \$8,490 at Maple Leaf Gardens at \$2 per person the only price for two shows, Toronto just didn't seem interested in The Twist. In the 14,000-seater, attendance for both totalled 4,245 payees. To break even, local promoters Norman Levine and Ricky Kaplan needed 7,500 attendees.

With emcees Al Boliska and Mike Darrow attempting to whip up enthusiasm, they finally coaxed a few couples on the floor but even the Twisters were subdued. Checker expressed puzzlement at the local turnout.

SHOWCASE HOME TALENT

Chi Arts Fest March 16-18 Set Fox McCormick Center

Chicago, Feb. 27.

Dates of March 16-18 have been booked at McCormick Place Exposition Center for a promotion called the Chicago Arts Festival, which purportedly will showcase or display native Chicago talent in the arts.

Theatre arts and entertainment will be presented in the McCormick Place Little Theatre. Set so far are the Second City Players and the New Wine Singers, a folk-song group. Bereniki Robbins, exec director of the Chi Foundation for Theatre Arts, is coordinating the theatrical fare.

Vaude, Cafe Dates

New York

Maureen Cannon, Ford & Reynolds and Pat Henry comprise the headliners in the show at La Concha Hotel, Puerto Rico, in a series of bookings by Stan Scotland of General Artists Corp. . . . Joe E. Ross & Fred Gwynne, toppers of the telecomedy "Car 54—Where Are You?" are booked at Freedomland, May 26-27. . . . Jackie Clark set for the Riviera Hotel, Las Vegas, April 16 on the Tony Martin show. . . . Sophie Tucker booked for Freddie's, Minneapolis, May 18. . . . Lillian Haynes packed for the George Jessel bill at the International tomorrow (Thurs.). . . . Lisa Kirk to London for a Talk of the Town date starting May 21. . . . Danny Bernstein, recently with the publicity dept. of the William Morris Agency, being married in June to Linda Freeman, a non-pro.

Kydie Gorme & Steve Lawrence have signed a three-year deal with the Sands Hotel, Las Vegas, in which they'll play a minimum of four weeks each year. . . . Chubby Checker slated for the Three Rivers Inn, Syracuse, Feb. 30 to be followed by Blinstrub's, Boston, March 5. . . . Robert Merrill will be in the cast of "Aida" at the opening of the Seattle World's Fair's opera season. . . . Allen & Rossi precede their Copacabana date March 20 with a stand on the Garry Moore show two nights previously. . . . Paul Taubman to emcee the Negro Actors Guild ball at the Riviera Terrace, April 27. . . . Pat Bradeaux named choreographer and costume designer for "This Was Burlesque" opening March 6 at the Casino East Theatre. . . . Ronnie Brown set for the Embers, March 19. . . . Joan Regan, current at the St. Regis, is repped by Keith Devon of the Bernie Delfont office in London.

San Francisco

Hal Zeiger booked Jackie (Mama) Mabley for three straight nights in Frisco area—Friday (2) at Oakland Auditorium Theatre, Saturday (3) at Frisco's Longshoremen's Hall and Sunday (4) at Richmond Auditorium. She's doing two-a-day at each spot. . . . Jim Nabers holding down a top spot on Purple Onion's bill and comedienne Marge Cameron followed Mort Sahl into hungry 1 last weekend. . . . Ernie Banducci booked Dick Gregory into hungry 1 for eight weeks starting April 13—and Bob Newhart recently paid Banducci \$10,000 to get out from under an old contract. . . . Phyllis Diller booked for three-week stand starting Sept. 27 at Fairmont's Venetian Room.

Chicago

U. S. Bonds plays the Regal Theatre, Chi, March 9-15. . . . Joe Costi set for the Chi Playhouse Club April 25-May 15. . . . Jackie "Mama" Mabley into same spot May 16-June 5. . . . Jackie Vernon down for the hungry 1, San Francisco, March 26-April 22. . . . Van Dora Sisters set for Freddie's, Minneapolis, March, 16-29. . . . Ann Richards into the N. O. Playhouse March 13-April 2, followed by three weeks at the Chi Playhouse starting April 3. . . . Harold Ward into the Sutherland Lounge, Chicago, Feb. 26-March 18. . . . Patti Clark sked for the Boat Show, McCormick Place, Chi, March 2-11. . . . Margaret Whiting and Joe E. Ross set for Mister Kelly's March 19 for three weeks. . . . Nat King Cole sked for the Palmer House

Inside Stuff—Vaude

Buddy Greco fell victim last week to a display of bad manners in his stint at London's Bal Tabarin. At one show, besides their loud talk, patrons also got up and danced while Greco attempted the first of his two shows. Eventually, he found himself crowded off the floor and had to finish his number from a nearby table.

Greco told VARIETY: "There are bad audiences all over the world, but in 15 years of performing I have never seen anything like this." Singer cut his projected hour-long program to just under 15 minutes and retired, bewildered, to his dressingroom. Audience for his second performance was considerably improved but, nonetheless, one front table patron sat with his back to the singer throughout the entire performance.

Believed to have been prompted by the fatal accident to two of the Flying Wallendas in Detroit recently, a bill has been introduced in the New York State Legislature amending Section 202-A of the labor law to reduce from 20 to 15 feet the minimum distance or height of a possible fall for an aerial performer without safety device. The measure would make the owner or person in charge responsible for safety provisions of such performances.

A former Dover, N.H., newspaperman and his wife, parents of seven children, are hitting the sawdust trail again. They just can't keep away from circus life. John C. Cloutman, 60-year-old former county editor of Foster's Daily Democrat here, has gone to Florida to become business manager of a new circus, which will play one-day stands through the midwest. His wife, Lena, who is also 60, will also travel with the big top. On three previous occasions, Cloutman laid down his editor's pencil to serve as a circus publicist.

March 26-April 15 . . . Dick Smith opens at the Crown Room, Indianapolis, March 6 for two weeks . . . Pempoff Thedy Family plays the Toronto Sports Show March 9-17, and the Muskegon (Mich.) Home Show April 9-14.

John Shirley & Bonnie into the Palomar Theatre, Seattle, March 24-25, and the Spokane (Wash.) Coliseum March 28. . . . Linda Hopkins booked for the Miami Playboy Club April 25-May 12. . . . Irwin Corey down for the Crystal Palace, St. Louis, March 9-17. . . . Gene Barry set for the Chi Chi Club, Palm Springs, Cal., March 8-18.

Pearl Bailey Revue plays the same club March 30-April 7. . . . Dick Contino sked for the Show Bar, Salt Lake City, March 6-11.

Brit. Producer Shifts to Canada

Toronto, Feb. 27.

Because certain theatres in Britain have been consistently closing for the past four years, with the setup no longer sufficient to justify tours of the past (according to his claim), Cecil G. Buckingham, former assistant to Val Parnell in the booking of the Moss Empires circuit, which includes the Palladium, London, has moved his headquarters to Toronto.

Buckingham has an appointment next week with prexy J. A. Ouimet of the Canadian Broadcasting Corp., and will submit plans for tv shows in Canada, including the use of British film and tv stars for CBS all-out units which will be available for taped distribution via Canada and the Commonwealth, plus possible U.S. distribution.

Buckingham, who devised some 70 of his own touring shows and resident companies in Britain, also seeks to interest the trans-Canada web of private tv stations embodied in the "second network"—in competition to the CBC and having coast-to-coast representation in Canada under the Toronto hq of the rival Canadian Television Network Ltd., with tv stations in Toronto, Montreal, Ottawa, Halifax, Winnipeg, Calgary, Edmonton and Vancouver.

JOE E. AGAIN BOWS COPA

The "official season" at the Copacabana, N.Y., is slated for Sept. 13 with the engagement of Joe E. Lewis. On the bill with him will be singer Timi Yuro in her initial Manhattan cafe appearance.

Lewis has been the official fall opener for the Copa virtually since the spot opened 22 years ago.

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(Sammy Davis Jr. Show)

Opening April 5th:

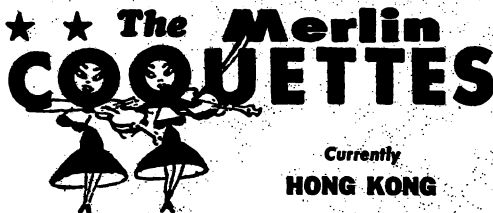
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Stardust, Las Vegas

Las Vegas, Feb. 19.
Arthur Godfrey, Goldie, Buffalo Bills (4), Kong Ling, Helene & Howard, Earl Sisters (2), Lang's Troupe (5), Godfreyettes (8), Dixieland Band (9), Eddie O'Neal Stardust Orch. (13); Staged and directed by Johnny Parker; choreography, Ruth Cook; \$4 minimum.

Arthur Godfrey, in his Las Vegas debut—and his first night appearance since 1934—brings in an omnibus of fun to the Stardust, filling in the two weeks it will take to prepare the next edition of the Lido show. Godfrey's variety show is typical of his tv and radio programs—something for everybody, including the kiddies, who can't get into this room when the Lido nudes are on display.

Godfrey himself, of course, is the main attraction, and he plays Godfrey to the hilt. He emcees, sings, plays banjo, guitar and uke, dances, and winds up by riding his horse, Goldie, in some amazing feats of horsemanship. Godfrey smoothly ties the bash together after initialing the festivities with special Vegas lyrics to "I Love Being Here With You." His kind words about Vegas make him sound like a member of the Chamber of Commerce, hinting that he wished he hadn't waited so long to play here.

Troupe consists of Kong Ling, a delicately beautiful chanteuse with an excellent voice; Godfrey discovered in Hong Kong; The Buffalo Bills, a fine barbershop quartet; Helene & Howard, comedy ballroom dancers who also click in the yock department as a pair of beatniks; The Earl Sisters, shapely lookers who excel as terps; Lang's acrobats—three males and two females—in an exciting act; familiar act; Godfrey's own Dixieland band (9) under the direction of Johnny Parker; and eight comely "Godfreyettes."

Turn was staged and directed by David Bines; choreography by Ruth Cook, and the Stardust orch (13) is under the capable baton of Eddie O'Neal. Duke.

Room At Bottom, N. Y.

T. C. Jones, Al Foster Trio; \$5 minimum.
Austrian chirp Melitta Berg, who according to the press release "reportedly escaped from behind the Iron Curtain in 1960 after being held prisoner for seven months," couldn't make it through the scrims in this Greenwich Village cellar room for her U.S. debut Feb. 21.

Miss Berg planed in opening night, arriving at the club after the first show sans costumes, rehearsal, music or even a nodding acquaintance with the English language—a combo which may have made her almost wish she were back behind the Iron Curtain. Anyhow, she flew back to the fatherland early this week sans a U.S. prem note.

This put the burden of the show on femme impersonator T. C. Jones. Jones did an hour-long run-through of his comic impressions, and no matter the skill of the reddivvied performer, an hour is an exhausting turn for a single on both sides of the lights.

Between impressions of the likes of Bette Davis, Miss Bankhead et al., Jones, out of New York for a year or so, had some devastating witty bits: anent his Moosejaw booking which considerably eased the long stint.

Pianoman-singer Al Foster filled the bill with a cocktail sondo set of songs in a pleasant, gravelly voice. Bill.

The Losers

Los Angeles, Feb. 24.
Jacqueline Fontaine, Tony Harris; no cover, no minimum.

No newcomer to the bistro beat, Jacqueline Fontaine demonstrates the vocal abilities and nostalgic, stylized ditties which have built up a local following. A bright-eyed belter, she's a piano-sitter who swings her gamms, waves a straw hat and chirps oldies like "Yes Sir, That's My Baby," "Tramp of the Blues," "Lady Is a Tramp" and intermingles a bit of repartee with customers between numbers. Her throaty, husky-voiced style is suited to the small room, and her 35-minute songalog is fast-paced with excerpts from Broadway musicals. Her best included "It's Love," "Get Me To The

Church On Time" and a medley of "marital" tunes.

Miss Fontaine's appearance could be improved with better choice of dress and color; bright green tended to lessen natural pertness and warmth of chirp. Not strong on vocal range, she makes up for it in fine use of enunciation and strong delivery on perfectly-suited material. Backing by Billy Rose, piano, Jack Rickard, bass, is adequate.

Bottom half of bill is a real comer, marking Tony Harris as a combination Harry Belafonte-Johnny Mathis-type singer-guitarist. The calypso-folk singer from the Virgin Islands needs only polish to make him a standout entertainer. Strumming a guitar, he sings popular and Caribbean songs, mostly satires, which brought unanimous approval at both sets caught (Friday). On some numbers Harris leans to the bawdy, as with "Big Bamboo" and "Bed Bug"; others, like "Hava Nagilah," showcase an excellent voice and showmanship. Lack of showy shirt and tight pants failed to dim patrons' enthusiasm for Harris' virile type of presentation, and singer claims he's getting appropriately costumed for future bookings. Diskeries are reportedly hot on the 23-year old lad with Mercury having inside track. Act is in for two weeks, with options, with Jack Costanzo and Mickey Lynn due in March 12. Hous.

Tidelands, Houston

Houston, Feb. 21.
Jerry Lester, Carol Brent, Don Cannon Orch. (6); no cover or minimum.

Comic Jerry Lester, an old pro, fits this intimate room like her black sheath gown fits thrush. Carol Brent, who opens the show, Lester, perhaps best known as a pioneer of live tv late-late shows, can do no wrong in his prem nite here. He comes on doing The Twist, and points out that he plays the city regularly, having appeared at a Houston theatre 28 years ago.

Even his bluest material is well received, and he immediately plays to the one stageside table that sits quietly through the blue stuff. Soon this table is adding votes to those of other patrons. Lester does a few vignettes, one-liners, juggling and several first-rate impressions (Chevalier, Joe E. Lewis as Marshall Dillon, Durante as a stripper, W. C. Fields and Al Jolson).

Lester is on mike for 54 minutes, but it wasn't overlong as played.

Miss Brent, a red-haired thrush, opens show, and she has the pipes and presentation to reach the top. She's a better of class, and can handle the better ranges. During 22 minutes she's on stage and does such as "Til Build Stairway to Paradise," "Lonesome Road" (in which she calls bassman Chalo Cervantes to mike with her), "Bill Bailey," "Wee Small Hours," and begoff, "Love For Sale." She, too, receives top mitting.

Don Cannon Orch gives slick backing.

Show plays for two frames. Skip.

Walker Hotel, Toronto

Toronto, Feb. 20.
Jona Carroll, Jimmy Amaro's Quartet; no cover.

Just back from a tour of British West Indies resorts, singer Jona Carroll is playing her first date at the posh Franz Josef Room of the Walker Hotel. Besides her alternately belting-out and whisper styles, the sexy blonde is also an adept comedienne who jolts the otherwise staid customers.

In Oriental black and red evening gown with scarlet panels when caught, Miss Carroll also wore a pink stole which she doffed after her honey opening of "Look Me Over." On 35 minutes in her twice-nightly appearances, she also does special lyrics of "For You." Her arrangements by Richard West, Lou Norman, Al Russ and Frank Owens.

Plus Broadway show tunes, she sticks to "Gigi" and Gershwin medleys. She has the customers singing along with her oldies, doing a dramatic "Après Moi" and finishes with a breezy finale of "This Could Be the Start of Something Big."

With eye-filling wardrobe, Miss Carroll scores with her songs, comedy valets and table-hopping with the mike. She's an asset to any tv program, and had her own series for two years on a Cleveland station.

Miss Carroll is in till March 3. McStay.

Twist Revue Too Offbeat In Reopening College Inn, Chi., to Floorshow Policy

Chicago, Feb. 27.
The current force of The Twist tide in Chicago is clearly indicated by the selection of the dance as the format for the reopening of a show room of the College Inn, Chi's top supper club a quarter-century ago and for the last 11 years a show-less steakery.

Sherman House, Chi.

"Twistorama, U.S.A." Joe Cavalier, Lance O'Neal, Toni Rose, Roberta Montel, Kay North, Frank York Orch; no cover or minimum.

This is not to say that the room resumed entertainment because of The Twist craze. The hostelry has been in the midst of several ownership changes in the past few years, and the current group decided that a show policy in the room would hyper interest in the hotel.

"Twistorama" gives strong evidence that The Twist has a major shortcoming for a revue framework. It's a limited show terp style and cumulatively monotonous. The same effect, or lack of it, would come about through a revue devoted solely to the cha cha, tango or waltz—but more so with The Twist. The primarily legitiner numbers are reduced to the limits of the pervasive Twist beat.

The Joe Cavalier troupe is fresh-appearing and conscientious in its terps. Cavalier is a colorful and facile twister, and the three girls are attractive and sexy in their twistery. The Frank York house orch is apparently hesitant of the thudding twist beat and put a damper on the show and the subsequent audience participation.

On the show caught, customers were willing to shake at their tables but loathe to writhe on the dance floor. The success of the mania in this supper club will probably depend more upon payee participation than it will on the show. As for the latter, it's just one twist after another. Mor.

Latin Quarter, N. Y.

E. M. Loew-Ed Rismann production of "Manhattan Holiday" starring Marilyn Maxwell with Jay Jayson, Rafael de Cordoba Spanish Ballet (12), Lilly Yokoi, Adele Castle & Mello-Larks (4), Walenda Aerial Ballet with Jeannine Pivoteau; Jo Lombardi & Irving Fields Orchs; choreography, Ronald Field; costumes, Freddie Witkop; music & orchestrations, Bill Jacob; \$8.50 minimum.

As the Latin Quarter display moves into the area of a long-running show, it becomes customary to enhance the proceedings with names. E. M. Loew and Ed Rismann consequently have set up a schedule which opens with the current Marilyn Maxwell (New Acts) and has Liberace coming in next with others to follow. The current five-ring L.Q. saturnalia also has Jay Jayson making with the comedies as one of its new focal points.

Jayson is a veteran in his field, equipped with material to sustain him for a lengthy floorstint. Much of it is broad and punchy and hits the customer risibilities. There are some lines and situations bespeaking freshness. He works hard with scarcely a letup to keep ahead of the assemblage. His verbiage is commercial, and while it isn't for the ultra rooms, it meets the needs here.

The remainder of the talent roundup holds with the longterm toppers being the Rafael de Cordoba Spanish Ballet, a serious stomping setup whose male terps have still to learn that there is a certain joy to be derived from dancing, and that flamenco can have its light as well as dramatic moments. The girls in the troupe seem willing to go along with this assumption, and sometimes catch themselves when a smile comes out naturally. But the men over-emote and over-dramatize to the point of being ludicrous. The dances are quite good, but need a wider variety of terps to provide roundness.

Also holding over is Lilly Yokoi, the Japanese bicycle trickster. Miss Yokoi, a looker, does a lot of tricks on the wheel in a well-plotted and applause winning routine. The

Other Nightclub Reviews On Pages 58 and 59.

Wallenda trained aerial troupe has attained new interest since the recent accident in the Shrine Circus, Detroit. With Jeannine Pivoteau as the centre piece, working directly over the audience on the ropes and rings, a foursome of flying femmes does a fine assortment of trapeze tricks to create a turn of major interest. It's probably the best-looking aerial ballet around.

There are many production accoutrements including Julie Gibson, famed as a strip. But she does little shedding and works mainly as a dancer, doing creditably at it. Adele Castle & The Mello Larks come off well in a trio of tunes, while the production terps and specialties are expertly strung together by choreographer Ronald Field to give sweep, movement and maximum interest to this display.

The Freddie Witkop costumes with Nat Beinhorn-furs and Majan wigs similarly provide maximum interest to prove that nudity needs more than skin to look enticing. Per usual, Jo Lombardi's band contributes to the general all-around smoothness of the show, and Irving Fields does the relief dancing. Jose.

Eden Roc, Miami Beach

Miami Beach, Feb. 24.
Nat King Cole, Brascia & Tybee, Art Freeman Orch; \$5-10 minimum. (Opening night dinner \$17.50 plus \$5 bev. minimum).

Prexy Harry Mufson took the chance he had vowed not to try this season for a premiere show and invoked a \$17.50 plus \$5 beverage minimum tab for Nat King Cole's annual return to the Cafe Pompeii. Proof that Cole is still money-in-the-bank for the room came with a sellout (700) and dozens turned away. It was the first stretched-capacity opener this winter.

Cole's lure for the tall-spenders on this tough circuit is obviously an enduring one. Faces that hadn't been seen around this winter were in evidence around the mostly black-tie, haute-couture begowned crowd. Whether they'd just made belated arrivals in town is a moot point. They were there to make it a banner night for Cole, who didn't let them down.

He's still the lithe, smooth gent of song with a songalog that contains every tune he's been identified with. He also tosses in a number of newies and occasionally wanders to the Baldwin to tinkle out ace interpolations. He could have added more of same.

There's his spoof on the rock n' rollers with this trip, plus a highly amusing bit on The Twist. All of it is cleverly arranged and special-lyric-lined to add to the palm-stirring storm. Repeated calls brought more of the reprise arrangements. He could have stayed longer than the 60 minutes he was on; they kept pounding for more, after he'd taken the final bow.

Brascia & Tybee in the opening spot are also returnees and the darkly handsome duo click per al-ways with their dynamics in dance. The blend is as before, with fiery Latin and modern-musicoeddy angled slantings brought off with distinction and class to grab a noisy audiences' last attention and appreciation.

Art Freeman's crew, augmented by a full section of strings, plus Cole's own four, looks like a small symphony unit, but manages to keep the volume down artfully for the Cole song session.

Next in view: Dinah Shore for her first appearance in Florida, with Davis & Reese, Augie & Margo, all on March 2. Lary.

Crown Room, Indpls.

Indianapolis, Feb. 23.
Homer & Jethro; Steve Rose Orch (5); \$2 cover.

Homer & Jethro ran into the worst blizzard of the season after arriving at the Crown Room for a stay through March 3, but had a goodly dinner crowd for their opening show the night of Washington's birthday.

They work alone with guitar and banjo, leaving Steve Rose and the house combo to entertain before and after, which they do very well. The team displays a slick change of pace in switching back and forth between their joke material and parodies on familiar songs and the customers seemed to enjoy what they did.

While Homer & Jethro's roots still are country and western, they wear city clothes and show more sophistication in their nightclub act than in performing for the barn dance set. Corb.

Waldorf-Astoria, N.Y.

Dolores Gray with Mike Vito & Frank Petri; staged by Robert Sidney; costumes, Michael Spoth & Michael Travis; Milt Shaw & Emery Deutsch Orchs; \$4 cover.

Dolores Gray is a comparative stranger to niteries these days, having spent the bulk of her working moments in legit musicals. Consequently, with her Empire Room booking, the second date at this hospice in about seven years, she has come up with a completely new turn designed by Bob Sidney, who earlier this year engineered the act now being done by Milt Gaynor.

Sidney has given her an elaborate act, which uses two boys (Mike Vito & Frank Petri) as song-and-dance assistants, as well as elaborate wardrobe that calls for gowns upon gowns, plus a lot of other accoutrements a girl's gotta get used to.

It's a difficult assignment that Miss Gray has taken on, and she'll hit the jackpot once she gets a little mileage on the act. It's a rather complex turn, heavily laden with cues and intricacies, and Miss Gray has to be working almost every moment to get it across. It doesn't give her much time to enjoy herself and to communicate that feeling to the audience.

But the major factor remains that Miss Gray is one of the excellent-voiced belters. She has a low and creamy texture, sings impeccably. However, with her attention diverted by a myriad of details, who's got time for singing? There are many numbers which give satisfaction. Miss Gray, when essaying a straight series of songs in a medley of tunes she says she didn't introduce, provides a lot of entertainment. There are other moments in which she can get her voice across and these supply the intervals that give her star status.

The boys are equally as busy. They cart out placards to provide atmosphere for Miss Gray in a legit musical medley. They also work hard on their own and with the principal to give her breaks to rest a bit and to change costume. They are expert assistants.

Miss Gray's costuming is elaborate and excites attention. There's even a screen on the floor to afford her privacy for her first costume change. She can make this turn go within a few performances, and after the shakedown should be providing maximum entertainment.

The Milt Shaw band had a hard time backing Miss Gray in some spots, but withal came through well. Emery Deutsch's band provides picturesque dance incentives and some listenable Tzigane fiddler. Per usual, Louis Siccardi and Ed Michel preside with aplomb at the tape. Jose.

Dunes, Las Vegas

Las Vegas, Feb. 22.
Ritz Bros. Georgia Gibbs, Wilda Taylor, Art Johnson, Earl Barton Dancers (12), Bill Reddie Orch (19); presented by Major Riddle; choreography, Earl Barton; stage direction, Eddie Lynch; \$4 minimum.

The bawdy, irreverent comedy of Jimmy, Harry, and Al Ritz, the mugging, the costume changes—with especially outlandish attire for brother Harry—the parodies, and the delightful dancing familiar to the marathon act is back on the Strip after three years, and welcome.

Because the Ritz humor is too blue for youngsters and too fast for square oldsters, it is the type of turn that is a strong lure for the gambling fraternity. Nothing much has been changed since the last outing—except for the inevitable Twist number—but the Ritz patrons are mostly fans, so it doesn't matter.

Georgia Gibbs is extra added, and the skillful, vivacious song-seller offers including "Hey, Look Me Over," "I Want You To Be My Baby" (with an amazing machine-gun delivery), "Ballin' The Jack," "Never On Sunday" (in Italian), and her top disclick, "Kiss Of Fire."

Earl Barton's artful "Papa, Don't Preach To Me" production is held over; it features exciting danseuse, Wilda Taylor and handsome baritone Art Johnson, with the 12 lovely Barton dancers. Bill Reddie's orch (19) solidly guides the bash, in until March 23 when Tony Bennett and Roman & Martin open. Duke.

Riviera, Las Vegas

Las Vegas, Feb. 19.

Marlene Dietrich, Louis Armstrong, Harry Nefel, Kay Brown, George Arnold Dancers (13), Jack Cathcart Orch (17); presented by Ben Goffstein; stage direction, Milt Bronson; choreography, George Arnold; Miss Dietrich's Conductor, Bert Bachrach; \$4 minimum.

If it's possible, Marlene Dietrich looks even better on this outing than she did during her last Vegas visit. She makes her entrance in the glamorous way her fans expect, wearing a dazzling gold-colored gown bathed in bugle beads and rhinestones.

With her fascinatingly distinctive voice, Miss Dietrich caresses or playfully tosses such numbers as "See What the Boys in the Back Room Will Have," "Laziest Gal in Town," "Whoopee," "Accustomed to Your Face," and revives her stirring trademark, "Lili Marlene." Bert Bachrach conducts for the star. Her exciting legs are revealed in a closing Shaw-Hitchcock production number with the George Arnold Dancers, and she does an interesting "C'est si Bon" duet with Louis Armstrong.

Armstrong, extra added on bill, appears in a separate segment of the show with sidemen Billy Cronk, on bass; Joe Darnsborg, clarinet; Danny Barcelona, drums; Trummy Young, trombone, and Billy Kyle, 88. Armstrong's vocals include "Sleepy Time Down South," "Kiss To Build Dream On" and "Basin Street Blues."

New femme singer with the group is Jewel Brown, who scores with "Have You Heard About Jerry?" Miss Brown was complimented by first-nighter applause long after she had left the stage, and trumpeter Armstrong's group was deep into an instrumental.

One of George Arnold's production numbers is held over, but he has a fresh "Belle of the Ball" miniature musicale which is a splash of red and white, featuring the fine voices of Kay Brown and Harry Nefel, with the 13 Arnold Dancers. Jack Cathcart's orch (17) gives strong support.

This bill in until March 19 when Dinah Shore opens. Duke.

Bat Tabarin, London

London, Feb. 15.

Buddy Greco, Frank Weir Orch, Jan Cameron Orch; \$7.50 minimum.

Midway through a four-week stay at London's newest room (where he opened Feb. 4), Buddy Greco is wowing his audience with a well-planned and effectively delivered songbook. Appearing twice nightly, the singer scores during his outing with some peppy piano playing and vocal agility.

Greco's musical ability in both voice and ivory-tinkling sustains an 85-minute show without it becoming laborious. Although strict adherence to his scheduled hour (despite the calls for encore) would seem to have been the right amount of exposure.

Most impressive of the Greco repertoire is "What Kind of Fool Am I" from the Anthony Newley show, "Stop the World I Want to Get Off." His swinging bash also includes "Day In, Day Out," "Come Rain, Come Shine," "Tenderly" and "Yes Sir, That's My Baby." For local flavoring he tosses in "My Kind of Girl."

At the piano, for such numbers as "Like Young" and "Love Is Beautiful," Greco shows he is more than a café keypounder even if the pieces smack of much rehearsal. Notwithstanding this flaw, his piano-vocal act with its sex-loaded intonation thrown in for the femmes, obviously hits 'em in the right place.

Backing by experienced Frank Weir combo is spotlight and the band produces some nice, subdued sounds throughout the non-vocal part of the evening. Ian Cameron group, which doubles with the Weir crew, is adeptly pleasurable.

Blackstone Hotel, Chi

Chicago, Feb. 19.

Marion Marlowe, Franz Bentele Orch; \$2 cover weekends, \$1.50 weeknights.

While out of the mold of the Bonaparte Room's usual Continental fare, Marion Marlowe's songery is sufficiently sophisticated to please the room's essentially drummer trade. Her neatly integrated turn is deftly mixed with pleasant patter and special material and

adroitly displays her sturdy leg-tuner voice.

Statuesque and elegantly gowned, Marlowe scores solidly with her musical comedy numbers, where she can bring her lyrical voice into play, particularly "Make Someone Happy," "Sound of Music," "Hello Young Lovers" and "Getting To Know You."

She also clicks with such ballads as "Autumn Leaves" and "Sorrento" (in Italian), and lends a nice gospel touch to "Mrs. Noah Saved Music For The World." Neat pace-changer is a puckish uptempo scat song, "I'll Never Marry Till I Find A Girl Like Daddy Had On The Side."

Franz Bentele's house unit backs Miss Marlowe stylishly and provides longorous Alti Wien dance beat between shows.

Vicky Autler opens March 5.

Shamrock, Houston

Houston, Feb. 22.

Rowan & Martin, Linda Bishop, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

Rowan & Martin quickly establish themselves as one of the top comic teams to play this city in their first nitery date here. They are w.k. due to their tv exposure, and yocks and mitting are tops during their 40 minutes on stage opening night at the Shamrock Hilton's Continental Room.

Dan Rowan opens alone at mike, tells a story and then brings out Dick Martin as Rowan takes over straight role. Material is fresh and generally hilarious. Martin gets much of his impact from his variety of expressions, and there are few better straight men than Rowan.

Team kids tv shows and commercials, gets top returns on tv interview of "Doctor" Martin by Rowan, then tops that with nitery appearance of "St. Laurence Olivier" (Rowan) who is heckled by a drunk (Martin). Word of mouth and local reviews after opening should mean SRO sign will be familiar sight during next few weeks.

Redhaired thrush Linda Bishop also holds her own in first showing here. She's a big femme, which she unabashedly points out in opening number. During her 25 minutes she does such numbers as "Little Things Mean a Lot," "Must Be Something Better Than Love," "Hey, Look Me Over" as well as some impressions of Lucille Ball, Ethel Merman and Sophie Tucker.

Miss Bishop, shapely in white clinging gown, has fine set of pipes. She has been in Broadway shows, none of which, unfortunately, got off the ground, but her break is bound to come.

The house band, K. Bert Sloan-Dick Krueger Orch, does excellent backing job considering rehearsals were limited. Plaudits are also due Gene Whalen, who has booked top acts of late (Roberta Sherwood just closed).

Rowan & Martin show plays two frames. Skip.

Society, London

London, Feb. 14.

Maggy Saragne, Gipsy Adam band, Tony Scott group; \$3.50 minimum.

A perky and piquant choice for this candlelit nitery, Maggy Saragne returns to it with a familiar, but pleasing, clutch of ditties, mainly Gallic. She has the fervent eye-appeal, enhanced by a revealing sheath gown that shows much and hints more.

She clicks with the more bitter-sweet numbers, like "La Vie, L'Amour," rather than with such lyrical items as "The Way You Look Tonight," which do not suit the range of her pipes. Her voice, in fact, is throaty and deep, but shows signs of strain when it soars in the higher registers.

The disposition of the songs is cunning, although it is probably a mistake to inject the sentimental "C'Etait Toi" when she's warmed up the room. The saucy "Come to Tea," a Lionel Bart offering, is more in keeping with the mood, and Mlle. Saragne is careful to include the expected continental standards like "Alouette," "Che Sera, Sera," and "Arrivederci, Roma," usual on this sort of menu.

Polished and practiced, her act is helped by the enticing accent, and fair backing comes from Gipsy Adam's resident tsiganes. More agile customer tapers have Tony Scott's West Indian outfit, which is adequate without scorching. Watt.

Fairmont, S.F.

San Francisco, Feb. 21.

Betty Johnson, Ernie Hecksher Orch (11); \$3-\$3.50 cover.

Because the Fairmont's Venetian Room needed a "fill-in" between Nat King Cole's relatively brief engagement and Frankie Laine's opening, Dick Swig took a chance on singer Betty Johnson. He couldn't have chosen more wisely.

Miss Johnson is slim, pretty, stylishly clad in a long, pink dress and, best of all, can sing almost any kind of pop tune with the best of 'em. In her 35-minute stint she ranges through "Baubles, Bangles and Beads," the novelty "Never Kiss a Man Who Tells," "Blow, Gabriel, Blow," "Goody, Goody," "Stairway to the Stars" and a caressingly lovely "In Other Words," to name just a few of her dozen and a half numbers.

Her voice is strong and true, her diction excellent and she has a kind of warm appeal reminiscent of a younger Dinah Shore. Further, she gets all-pro help from her conductor, "Matty" Malneck, leading Ernie Hecksher's orch.

She errs, probably, in letting her little pooch share her spotlight while she's trying to do Rodgers and Hart's "Wait Till You See Him," and she managed to get a trifle confused while doing a medley of Malneck tunes. But these are minor quibbles, for she has the poise and talent to carry a show solo, as a big hand from audience attests. Date runs until March 1. Stef.

Slate Bros., L.A.

Los Angeles, Feb. 15.

Sonny King, Nilsson Twins, Herb Dell Trio; \$1.50 cover, two-drink minimum.

Sonny King is an "entertainer" in the old-fashioned sense of the word, a throwback to the days when it took more than a gold record, a practiced pompadour and an overdose of guts to get up on a nightclub stage in front of a paying audience. His three-week sojourn at the Slate Bros., in company with the Nilsson Twins and Herb Dell Trio, should be a successful one.

A Jimmy Durante protégé, King employs a pliable, versatile singing voice and a zany, irreverent comic style to consistent advantage. He can give with a competent poor man's Lanza on a straight dramatic "Sorrento" or tear into a rhythm tune such as "River Stay Away From My Door" with the drive of a Buddy Greco.

His mumbo-jumbo version of a ditty from a Broadway flop (to the strains of Schubert) is a comic gem, as are his impression of the "new kind of singer" (a lipser out of the campy set) and his appropriately disrespectful variation of the lyrics to that maudlin standard, "Imagination" ("Imagine Achin'").

King's opening night was a memorable occasion at this club. Ringsiders Jimmy Durante and George Raft hopped onstage, the former for several vocal and keyboard romps, in his traditional style, the latter for a fast and limber demonstration of his durable hoofing prowess.

The flashy Nilsson Twins peg their singing-comedy act to a "sophisticated hillbilly girls" theme. The sisters have potential but, at the moment, lack the finesse and subtlety to stay in sync with a hip audience. Much of their special material is clever and witty. However, the girls cannot seem to resist giggling at their own antics like a couple of schoolgirls at a class assembly.

Their vocal harmony and timing are accurate and their voices are satisfactory, but their slapstick leaves something to be desired. Slapstick is a tricky art for the average blonde to master. There is something uncomfortably incongruous about the spectacle of two attractive girls slapping goey cold cream on each other's faces. Tube.

Eddys, K.C.

Kansas City, Feb. 23.

Four Aces, The Continentals (4); \$1.50-\$2 cover.

Four Aces are new at Eddys' and make their first effort here a notable entertainment entry. Their round of hit recordings, choreography and instrumental work hits a fast pace for the full 45 minutes, and they close with hearty applause all around. This is one of the few top recording groups that hasn't previously played a

night spot here, and the event is bringing biz up several notches.

Vocal work over a large list of songs features the harmony blend for which they are noted, of course, and they embellish with frequent choreography and instrumentals, harking back to their origin as an instrumental quartet. Their hit disks via Decca draw the big hands, as expected, such as "Let's Fall in Love," "Tell Me Why" and "Love Is a Many Splendored Thing."

These they scatter throughout the route while mixing in a wide variety from the portfolio of standards, including "Three Coins in the Fountain" and "Stranger in Paradise" and even operetta as they register strongly with "My Hero."

Midway through their stint, "Saints Go Marching In" proves a fitting vehicle for their instrumentals, with lead singer Fred Diolatti on trombone, Dave Mahoney on clarinet, Sol Vaccaro on trumpet and Lou Silvestri on drums. A spiritual gives them a peg for some terping as does "Primrose Lane," which they do in oldtime vaude style complete with straw sailors and canes. Quinn.

Freddie's, Mpls.

Minneapolis, Feb. 20.

Brook Benton, Clifton Smalls with Orch (9); \$2-\$2.50 cover.

Smooth singer Brook Benton had a rough introduction to Minneapolis. His opening night followed the year's worst blizzard which discouraged night owls from leaving their roosts. Despite the slim turnout, the Mercury recording artist gave a polished performance and won solid approval from the few who ventured out.

Apparently a firm believer in big band support, Benton has nine pieces including three saxes for his engagement here. One drawback of this arrangement is a jewel box nitery such as Freddie's is that the brass overpowers the vocals on some of the headliner's jazz offerings.

For the most part, however, Benton sticks to ballads, his forte, and doesn't compete with the musicians. He gets slick backing, too, from his regular trio consisting of pianist-conductor Clifton Smalls, drummer Belton Evans and guitarist Bill Johnson, in particular, is a gifted and versatile instrumentalist. At his preem show, Benton scored best with such discicks as "Boll Weevil," "Fools Rush In" and "Endlessly."

He's in for 10 days with pianist Dorothy Donegan following March 1 for a fortnight stand. Rees.

Ho Ti, Portland

Portland, Ore., Feb. 21.

Charlie Owens, Sensational Ink Spots (4) with Ralf Bateman, Emory Clay Dancers (4), Kitty Nelson, Herman Jobelman Orch (4), Marge Simon; \$2 cover weekends, \$1.50 weeknights.

It's nostalgia time at the Ho Ti as Charlie Owens brings his Sensational Ink Spots in for another stroll down memory lane. The boys are back with their familiar style songbook of both the old and the new, again proving their name on the marquee means good business for the next two weeks.

There are a number of groups using the Ink Spot tag, but Owens' unit certainly has the sound of the original masters and holds the entertainment seekers for the 40-minute stint. Owens, lead tenor; John Dix, bass; Antoine Leon, second tenor; and Earl Gibson, baritone and electric guitar, combine their talents to bring memories to the customers.

Boys also blend their voices for some topdrawer harmonizing of new tunes. Best of the fresh numbers is "I'll Take Care of Your Cares," Ink Spots, who have an interesting change of pace loom as suitable headlines for most situations.

The Emory Clay Dancers (4) are on for two zingy production numbers. Toreador opening and congo drum finale display nimble heel and toe stuff by the quartet of well disciplined dancers.

Petite Kitty Nelson pleases with songs from the bandstand between shows. Herman Jobelman Orch (4) plays the show and gets the dancers on the floor for the terp seshes. Marge Simon does piano stuff and chirping continuously in the Lamp-lighter Room.

Singer Ruth Wallis follows the Ink Spots with Tempest Storm next after Miss Wallis. Feve.

Flamingo, Las Vegas

Las Vegas, Feb. 20.

Gordon & Sheila MacRae, Dick Gregory, Diane Varga, Don Kirk, Flamingoettes (13), Nat Brandwynne Orch (17); presented by Morris Lansburgh; produced by Jackie Barnett; choreography, Barry Ashton, Miriam Nelson; lighting, Hugo Granata; special material, Lyn Duddy, Shirley Henry; \$4 minimum.

The handsome, talented team of Gordon & Sheila MacRae, plus special guest star Dick Gregory, along with a vivid new Barry Ashton production number give the Flamingo Room a strong splash of songs, music, comedy, dancing and color.

The MacRae husband-wife combo, supported by the "Swingin' Four" vocalist-terpers (Bob Smart, Jerry Rush, Anthony Teague, Tom Peters) does a thoroughly delightful turn consisting of much fresh material they haven't showcased here before. The big, rich voice of MacRae sounds better than ever on such as "If Ever I Would Leave You," a medley of love songs (initiated by "Here's To Everyone in Love") and his trademark "Oklahoma!" numbers.

Despite a 101-degree fever on opening night, the distaff MacRae beautifully held up her end of the action. Her duets with her spouse, their smooth celeb spoofs (topped by a very funny Perry Como and Dinah Shore), and her "Gladys Green" specialty clicked with the preem audience.

Special credit should go to special material writers Lyn Duddy and Shirley Henry, choreographer Miriam Nelson, Van Alexander (conducting the Nat Brandwynne 17-piece orch), and light man Hugo Granata.

Gregory, in his Vegas debut, is a pleasant surprise. The Negro comedian goes through his entire standup routine without telling a single story that has been told by other comedians in memory of local show reviewers. He has a fine knack of doing integration gags with taste, and he doesn't make the mistake of concentrating solely on that type of laugh-getter.

Many of his topical jokes (Gregory writes them himself) were written on the day he opened here and concern such newsmakers as JFK and Lt. Col. John Glenn. If Gregory continues to keep his unique act up to date, he's certain to have many welcome return engagements on the Strip.

"Sadie Thompson" is the Ashton bash, featuring shapely Diane Varga, who is top drawer both as a singer and dancer. Don Kirk, with his songs and footwork, and the Flamingoettes (13) blend ideally. The Jackie Barnett production is in until March 15, when Arlene Dahl and Dick Shawn open. Duke.

Isy's, Vancouver, B.C.

Vancouver, B.C., Feb. 21.

Ricki Covette, Ted Ross, April Ferris, Bobby Hale Orch (5); \$1 admission.

Ricki Covette, billed as the world's tallest exotic at six-feet-eight inches, actually checks in a couple of inches shorter. But even at the less than advertised stature, patrons are rewarded with quite an eye-ful tower. Miss Covette's considerable proportions are displayed in a routine she styles "Seventh Heaven," and the stripping, while revealing, is tastefully performed.

Where some of her fellow ecdysiasts bathe, Miss Covette meticulously showers, conducts an animated telephone conversation with an imaginary admirer, and exits to an equally imaginary rendezvous. While the play-acting is simply a frill on which to hang the wardrobe doffing, the healthy turnouts for her act indicate it has obvious appeal.

Ted Ross offers a swingy catalog of songs and pleasant patter in his brief stint, highlighted by his version of "Mack The Knife" and a catchy special-material tune, "Give Me That Wine." He works at a rapid tempo with a bouncy repertoire and holds the attention of the room.

April Ferris is a young singer who nicely handles a set of standards. However she needs more experience to polish an individual style that breaks through her present soft-sell delivery enough to indicate good potential. Shaw.

Diplomat, Hollywood, Fla.

Hollywood, Fla., Feb. 23.
Rosemary Clooney with Buddy Cole, Bobby Ramsen, Stan Fisher, Van Smith Orch.; beverage minimum \$5.

This vast hotel-country club complex is situated some 15 miles from northern limits of Miami Beach and is equidistant from Ft. Lauderdale. Managing directors Irv Cowan and Jean Suits thus have had a problem choosing the type of acts to be booked once they decided to venture into the nitery competition on the Gold Coast.

The set of toppers packed is obviously aimed at appealing to both poles of the vacation center orbit; with it, they've installed a one-show nightly policy at 10 (there's a second sesh Saturday midnight to get the diners who don't attend early-shows at the standard spots).

It would seem, at this point, that Cowan and Suits may have found the right formula to maintain a steady flow of patronage. Case in point is the current headliner, new-to-the-area name-attraction Rosemary Clooney.

She's typical of the toppers who've taken up the one-show, less-dough deal that eases the nightly double-stint pressure and insures at least one good crowd instead of empty-tables at the late show, a big lack that has been noticeable elsewhere.

Miss Clooney is a big hit in the Club Cristal, which can hold 900—and does on big nights. The handsome blonde has an easy, warm approach that sets her from walk-on; the outgoing, let's enjoy personality establishes immediate rapport with all cafe-attendee types in the room.

Dispensing with any gimmickry, she spins out a sock book, ranging from the soft, to the big and belting in current pops and standards. When she hits the discus rundown, she's off and winging on a continuing response. Buddy Cole, her invaluable aide-de-camp, joins her for amusing, lighthearted "duet-ing," and then guides her through a Bing Crosby set a la their radio association.

It's a wily segment that keeps the big-appraisal aura spreading. A couple of Walter Gross ballads make it all a solid cleft to the point where they wouldn't let her off. Bowfift bit has one of her sleepy-eyed moppets on for a gentle spoof on the old Mickey Mouse Club teevee theme. Miss Clooney, with her class act, is an obvious entry for next winter on the upper-bracket cafe circuit in these parts.

Bobby Ramsen, in the comedy spot, has been seen on this circuit before but never to heartier laugh effects. He has a completely new set of comedy-invents, all fresh, mostly topical and purveyed in a smartly underplayed style that befits the material.

His stuff is out-of-the-news, with the big howl item his musings on what can be done for the good life under the credit card system. It's stuff of which intelligent—and for the males—self-identifiable—stuff is made; a wide ranging bit that in itself wraps up auditor contentment with the Ramsen pot-pourri.

Stan Fisher, another staple on the Florida route—he was a regular with Milton Berle for several years—proves again this virtuoso quality on the harmonica. He makes the mouth-organ sound like a full blown Hammond, ranging from the classics to the growly jazz with equal skill to make the opening spot a big item on the overall bill.

As noted, Buddy Cole is a bright light in the Clooney act; Van Smith and his orch back musical matters with skill while house emcee George Foster proves an amiable warmerupper.

Due Thursday Patti Page.

Lary.

Roostertail, Detroit

Detroit, Feb. 22.
Ames Bros. (3); George Primo Orch. (7); no minimum, no cover.

A musical tour of musicals features the polished, smooth, relaxed and enthusiastically received 40-minute act of the Ames Bros. at the Roostertail. The vet trio has attracted the best crowds of the season at this swank nitery-on-the-river. Act was caught on a normally slow Thursday night near the end of a week-and-a-half en-

gagement and the room was jammed to its 450 capacity.

The musical tour, nicely spotted in about the middle of the act, includes medleys from "Gigi" and Rodgers & Hammerstein shows. Vic Ames does a neat takeoff of Maurice Chevalier in "Thank Heaven for Little Girls." The orch tempo is slow for "Climb Every Mountain" but Joe Ames gives it a good ride, nevertheless.

Trio open's with plenty of beat and movement to "Jambalaya," and "Yes, Indeed." Then Joe takes the spotlight for a rich, full bass solo treatment of the Toreador song from "Carmen" to score solidly. He does "Come Back to Sorrento" for an encore.

Vic, who intros songs, has a relaxed, friendly manner which warms the audience. However, he also has a tendency to clown too much—particularly his bug-eye routine—and this becomes a distraction towards the windup when the brothers swing into their Golden Record songs. Vic also brings in some unnecessary blue material.

Aside from these minor detractions, the Ames Bros. are audience pleasers and know how to make the most of an appreciative audience. George Primo and his orch provide solid backing with the exception of the overly slow tempo on "Mountain." Ted.

Desert Inn, Las Vegas

Las Vegas, Feb. 20.
Andy Williams, Jackie Mason, Jeanine Adair, Donn Arden Dancers (12), Carlton Hayes Orch (17); presented by Wilbur Clark; choreography, Donn Arden; musical arrangements and special lyrics, Lenny Adelson and Phil Moody; \$4 minimum.

Andy Williams' songalog is underlined by by some brilliant arrangements, spurring the session into a smooth, pleasant turn. He wisely populates the lineup with standards, plus such as "Moon River," "Never On Sunday" (in Greek), and his novelty hit, "You Don't Want My Love." He does a sizzling "Maria," a dramatic "Danny Boy" and happily sells "All I Need Is A Girl." The Carlton Hayes orch (17) gives the proper framework.

Jackie Mason, a comparative newcomer here—he's appeared in Vegas only once before—brings his straight-faced standup comedy routine in from the Catskills and got warm response from first-nighters. Mason's throwaway gags and surprise punchlines are refreshing, should win him a spot among the Strip regulars.

Donn Arden's new "Kiss In The Dark" production number featuring the excellent voice of beautiful, shapely blonde Jeanine Adair, is in the Ziegfeld tradition, parading some of the west's loveliest chorines (12).

This program, presented by Wilbur Clark, is in for four weeks. Duke.

Three Star, Port.

Portland, Ore., Feb. 21.
The Cousins (6), Jack Larson; no cover, no minimum.

The Cousins (6) are a block-buster of entertainment. Bossman Ockey Harris has a winner with this combination and the ropes will probably be up for the entire four frames.

The sextet is one of the zaniest, most talented group of musicians to appear at this showplace. In their 45 minutes onstage, they do a variety of numbers that garner solid returns. Lads are clean cut in appearance and sell big.

They particularly score with "Does Your Cheeking Gum Lose Its Flavor on the Bedpost Over Night?" Cousins are Frank Meoli, drums; Lou Messina, guitar; Fran Pell, sax; Don Meoli, trumpet; Joe Dano, organ, and Tony Ianni, electric bass.

Comedy, dancing, music, and versatility combine to make the act's first northwest outing a top-drawer stint. Mike chatter is handled nicely, but boys should learn how to beg off. After the dust has cleared away, The Cousins return in fresh suits to play the dancing seshes.

Frank Larson, 12-year-old amateur, has a guest stint as one of his many prizes for winning a tv contest. Handsome youngster has a fine set of pipes.

Capacity house when caught. Feve.

Jerry Lewis' New Posh Eatery Too Liesurely

Los Angeles, Feb. 27.

Jerry Lewis' swank Sunset Strip eatery opened Feb. 18, and there were large crowds jostling to get into the cafe.

Occupying site of the old Bublik's, the Lewis restaurant has a svelte decor, with dark walnut, purple and silver featured and the atmosphere is very chic. Comedian and partner Maury Samuels reportedly have \$700,000 in the establishment including new buildings. However, the service needs immediate improvement. There was a long wait to be seated Saturday night and it took two and a half hours for the complete dinner to be served. Part of the delay and confusion no doubt could be attributed to lack of teamwork among the dining-room—there are three, including private Crown Room with its own street entrance—and kitchen staff.

While there is much to be said for leisurely dining, it should not be permitted to become an endurance contest for the customers. Moreover, the snail-like turnover doesn't help the cash register. Quite a few standees tired of waiting left.

Pricewise, the menu tabs dinners from \$5-7. Chef is Rene, reportedly from Maxim's in Paris. Luigi, formerly with Dino's up the street, is the Maitre d'.

There's satisfactory atmosphere music provided by the Jack Melick Trio. French singer Beatrice Milla did not appear during a three and a half hour period Saturday night; the management said she was ill, but would be on later. Deku.

Ringling Circus Books

Philly After Dec. Bomb

Philadelphia, Feb. 27.

The Ringling Bros., Barnum & Bailey Circus, which bombed here in December trying to compete with Santa Claus, will stage a return spring engagement March 14, for five days at the Arena.

The big show will attempt to recoup the Convention Hall setback, when it was virtually ignored by the Christmas shoppers (the attendance for one show went as low as 400) with the return visit. Matinees are scheduled during the weekdays at 4 p.m. to bring in the school children.

Unit Review

Yellzapoppin

Melbourne, Feb. 14.

Presented by Celebrity Circuit Pty. Ltd., by arrangement with Tivoli Circuit Australia Pty. Ltd. Staged by David Gould. With Five Otharis, Howe & Maye, Diana Marques, Sherrier, Montego & Anna Rose, Big George, Amor Solar, Keith Peterson, Terry Scanlon, Francis Van Dyk, Rita Moreno, Fabulous Flat Tops (2), Nicoli Bros. (2), Beryl Meekin, John O'Donn, Margaret & Maurice, David Sterle, Nanette Allan, and Harry Wren's "Clamour Birds." Opened at Tivoli, Melbourne, Feb. 13, '62; \$3 top.

Despite heavy advance fanfare, "Yellzapoppin" is quite a bore. An early start of 7:50 p.m. instead of the customary 8:15 provides a warm-up with "happenings" all over the house that are hackneyed and corny—like little men passing up and down the aisles carrying large pots of ferns, a strange woman yelling "Oscar" and an even stranger man wandering around letting forth unearthly sounds. The initial impact, once over, is more than a little tedious.

Throughout the show the most obvious visual slapstick humor is used—even the firstnight audience didn't seem to laugh overmuch—and gun bursts are heard constantly.

About three-quarters of the way through the performance any sign of comedy peters out entirely. Several of the acts have been seen before in regular Tivoli shows, so the material isn't overfresh. Some turns aren't in keeping at all with this type of show.

Easily the unit's hit is Yank eccentric hoover Sherrier. At finish of his act—when he dances Can-Can—he comes down into the audience to applaud himself, and

JOAN REGAN

Songs 1
35 Mins.
Hotel St. Regis, N.Y.

Joan Regan might be called an English Dinah Shore. She has the same smooth song delivery, melodic and relaxed, and is refreshing in her candor that "when my two small sons saw me at the London Palladium" they suggested such-and-such song idea.

Miss Regan is an attractive blonde with a warm personal appeal. She puts accent on her Palladium click which, in actuality, is not as compelling in stature as in another era. Undoubtedly Miss Regan's more prolific background is in the British musicals and the niteries.

She brings to the St. Regis' Maisonette a change-of-pace in that she's neither French nor sophisticated as was the case of such bookings here as Fernand Montel, Vicki Autier, Colette Renaud, Patachou, with a couple of the boys (also from the Seine sector) interspersed with slotting of Jean Sablon and Charles Trenet.

Miss Regan's lack of pretentiousness is her prime asset as she uncorks "Happy Song," "Depends On You," "Green Leaves," "When I Fall In Love," "Surprisin'" (one of her British Pye disclicks) medleyed with other new ditties, "Old Feeling" and "May You Always."

She just misses, however, when she essays "American Impressions" which err on two counts: (1) the uncertain fidelity to the originals and (2) the lack of general stature of the subjects. Eartha Kitt, Connie Francis, Lena Horne, Peggy Lee and Ethel Merman are the patterns and unfortunately the takeoffs lack complete authority. Also unfortunate was the usage of "Over The Rainbow" for the Lena Horne impress, a song too closely associated with Judy Garland and probably never utilized by Mrs. Lennie Hayton. This is a routine than can be redid or eliminated.

Donald Phillips, special accompanist, does an okay job at the ivories backed by the Chauncey Gray orchestra which, in turn, is spelled by Chiquito's Rhumbas. Abel.

New Acts

MARILYN MAXWELL

Songs 1
30 Mins.
Latin Quarter, N.Y.

Marilyn Maxwell, last discussed in this column in 1954, is getting a reevaluation after her activity in films and television, and occasional forays with the Bob Hope shows in diverse places in the world.

It seems a major step for her to come on solo without the aid of one of the world's best comics to make her look good. Miss Maxwell takes this step in stride. With an act staged for her by choreographer Billy Daniel, she has a lot of commercial items going for her. The act properly assesses the tastes of the crowds attending the Latin Quarter. Her act is broad, but well-contained in tastes and decorum. She has the face and figure to compete with the amply endowed production help in this show, plus the expert backing of Jo Lombardi's band. It all adds up to a good act for the mass rooms as well as the swankier spots.

Miss Maxwell works fairly broadly. Her "Laziest Girl in Town" has a lot of sexy overtones, and others are a rewrite of "Lady is a Tramp," "Personality" and "Will You Still Be Mine?" All are tunes in which there is major interest in the lyrics. Her magnum opus is a burlesque of a strip, and this she does with an expertise that must have come from long practice.

In all, Miss Maxwell makes a highly favorable impression with a sapiently staged turn, which should increase the inherent interest in the new LQ show. Jose.

ERIK RHODES

Songs 30
30 Mins.
Hotel Waldorf-Astoria, N.Y.

The last time Erik Rhodes was mentioned in this column was in 1940, when he essayed a turn at the Flatbush Theatre, Brooklyn. Now at the Waldorf-Astoria, an area which the Viennese Greta Keller established as a beachhead of gemütlichkeit, Rhodes is subbing for her while she's on a 30-day tour of Japan. She will return here next month.

Rhodes, long active in films and musical comedy, has the necessary worldliness for this spot. In order not to disturb the established atmosphere, Rhodes opens with a German version of "Kiss Your Hand, Madame," does a tune extolling a melody by Strauss, and after these tributes to the absent Miss Keller, does items of his own choosing including the medley from "Can-Can" in which he played the lecherous art critic. Rhodes comes off with charm and a good deal of ease even with his lengthy turn. His material comes from the world of pops and musicals, with interpolations of charming small talk which establishes an admirable rapport with this crowd which, incidentally, on opening night, was largely blacktie affair. Jose.

BEVERLY AADLAND

Songs 25
25 Mins.
Living Room, N.Y.

Beverly Aadland's entry into show biz was not in the performing arts as presently covered by recognized Guilds. But despite the notoriety of her start in this field she seems to be making headway as a singer able to hold her own on a cafe floor. She apparently has found time to work hard at rehearsals and in the out-of-the-way spots to give her a sufficient gloss for appearances in the cafes. At this point she impresses as having made the most within a limited vocal and emotional range. As she gains singing experience, her performance values will be enhanced. Miss Aadland seems to have reached a good commercial plateau.

One of her attributes seems to be her ability to take direction in both performance values and in the selection of songs. The tunes she essays are of the sympathetic variety. They are ballads of torment such as "When the World Was Young" as well as upbeat tunes, well-known to most. In addition, she is given excellent backing by the Bob Ferro Trio that permits her to work in comfort and with assurance.

At this point Miss Aad and has (Continued on page 60)

Scott Replaces Bendix in 'Seeger'; Detroit Critics Reverse Pans

By FRED TEW

Detroit, Feb. 27. In the first nine days of its tryout at the Shubert, many strange and not so wonderful things have happened to the new made-in-Michigan drama, "General Seeger," which is scheduled to open tomorrow (28) at the Lyceum Theatre, N. Y. In fact, the offstage drama is more interesting than the play itself.

William Bendix either quit or was fired as star, and was replaced by the play's director, George C. Scott, at the Friday (23) performance. In addition, the two local critics, who panned the show after the opening last Monday (16), subsequently about-faced with virtual rave notices based on what they described as major changes in the Thursday (22) performance. The two reviewers reportedly attended the show a third time Saturday (24).

However, on the basis of the performance caught Friday (23), the play remains essentially the same as on opening night, with only about 10 minutes of extra-extraneous dialog eliminated. The shortening of many windy and vapid speeches helps the play, of course. Nevertheless, the characterizations and plot development are unchanged, making "General Seeger" a poor prospect for Broadway or elsewhere.

Included among the unusual happenings during the tryout were the cancellation of two performances Sunday (18) to "permit changes" to be made, as well as unconfirmed reports of fistfights between members of the cast, and costar Ann Harding's collapse backstage between acts opening night, her completion of the performance, her hospitalization for a stomach ailment and her return the next and succeeding nights so that she has not missed a performance.

Bendix said he quit the new Ira Levin drama, which is the initial production of Theatre of Michigan Co. headed by Scott and Theodore Mann, because he wouldn't go along with Scott-Mann demands for him to make changes in his interpretation of the title role. "I couldn't take it any more," Bendix said. He added that Scott-Mann made it clear that if he didn't accede to their wishes they would replace him with someone who (Continued on page 66)

Equity, Theatre League Dispute Pension Fund Portion of Tax Rebate

Actors Equity and the League of N. Y. Theatres are again battling over payments to the union's pension fund. The situation relates to the repeal of the 5% New York City admission tax on legit tickets and the diversion of the money involved in the tax saving to an industry-wide pension fund. Equity and the League disagree on how much of that coin is due the union.

The incorporation of a pension plan into the basic contract between the two organizations was a key factor in the dispute which resulted in the 1960 legit blackout on Broadway. The matter was settled with an agreement calling for a gradual 1-3% payroll contribution for an Equity pension fund, instead of the 7% originally demanded by the union.

The contract between the two organizations also specifies that in the event the New York admission tax was lifted 60% of the tariff saving would go into the Equity-League Pension Trust Fund. However, coin accruing from the tax repeal is being held in escrow by the League and some theatre owners on the grounds that the League didn't mean to agree to 60%, but rather to a "proportionate share" to Equity, balanced against a "proportionate" share to the other unions.

Equity refuses to budge from its position that the contract stipulates 60%. That's in writing and therefore not subject to argument. The League's stand is that a mistake was made. Consequently, the matter is now being disputed and eventual litigation to solve the hassle is possible.

Van Johnson in 'Music' In Summer Stock Dates

Warren, O., Feb. 27. Van Johnson will play the lead in "The Music Man," opening June 5 as the initial show in the fourth summer season of Kenley Productions in the Packard Music Hall, Warren. The film star played the same role in the London production. John Kenley, producer, was in Las Vegas last week, signing stars for his two strawhat theaters.

Most of his Warren shows will also play the 4,000-seat Veterans Memorial Auditorium, having its second season at Columbus. It will open June 12, with "Carousel," featuring John Raitt. Art Linkletter will play Warren the week of June 12 in "Father of the Bride."

Detroit's Fisher A Summer Stand

Another major city is going in for the booking of regular roadshows during the summer. Joining the expanding list of such towns is Detroit which has two touring musicals already set for the upcoming June-August period. The shows will be berthed at the Fisher Theatre which opened last October.

In recent years, warm-weather roadshow bookings were restricted mainly to Los Angeles, San Francisco, Chicago and Washington. Last summer, the list of cities was enlarged with the run of "Flower Drum Song" in Philadelphia and the early-August bow of "Sail Away" in Boston.

Summer bookings thus far set for the Fisher include "My Fair Lady," June 5-24, and "Unsinkable Molly Brown," July 6-Aug. 4. The house will get its first pre-Broadway tryout of the new season Sept. 8 when Mary Martin opens there for five weeks in the musical version of Dwight Taylor's book, "Blood and Thunder."

Hard-Luck Salmon Troupe Seeks Funds to Go On

Milwaukee, Feb. 27. The Eric Salmon directed Theatre Outlook of England troupe, which experienced rough going since December of 1961, tries a comeback at the Skylight Theatre (Milwaukee) March 5-10 in two contemporary English plays—John Mortimer's "What Shall We Tell Caroline?" and "A Resounding Tinkle," the N. F. Simpson opus. According to Salmon, who has been a lecturer at the U. of Wisconsin at Madison, Janet Crowder, his wife, stars in both, with the Skylight premiering "A Resounding Tinkle," in the U.S.

Salmon's troupe hit difficulties in St. Louis, Mo., late last fall, after Salmon was reportedly beaten, while on a St. Louis street, with the troupe's \$1,800 payroll grabbed in the robbery.

The troupe, however, fulfilled all date commitments for appearances, including Alverno College and the U. of Wisconsin—Milwaukee—except a month's engagement in Chicago. The players have hopes to garner sufficient finances to fulfill Chicago booking. Currently, public financial assistance is sought, with Robert G. MacDonald, president, Fine Arts Society of Alverno College and veepee of the Heil Co. (Milwaukee) banking same \$\$\$.

Set 'Solo' as Off-B'way Offering This Spring

"Solo," by Sylvia Leigh and Mark Justin, is planned for off-Broadway presentation by Franklin Klein, in association with Ken Gaston. The play was tried out last Sept. 12-17 at the Putnam County Playhouse, Mahopac, N. Y. A March opening at a theatre still to be selected is contemplated for the property, which has incidental music by Alexander Semmler.

Justin, who co-produced Miss Leigh's "Dark Halo" in London during the 1958-59 season, will also stage "Solo."

Supermarket in Switch; Converting to Theatre

Clinton, Mich., Feb. 27. Reversing the trend, the Irish Hills Supermarket, on State Route 12, nine miles west of Clinton, will be converted into a summer playhouse in 1962, according to its owner, Larry Burns, of Detroit. Until Burns went into the food business several summers ago in this resort area, he directed plays in Louisiana and Texas.

The supermarket structure will be remodelled, to contain a 200-seat theatre in the front, and living quarters for the players in the rear.

Equity-AFTRA In Tug of War Over 'Gideon' Pay-Tele

A formula for the payment of the cast of "Gideon" in connection with the planned closed-circuit transmission of five performances of the Broadway production by the Auditorium, Rochester, had not been resolved as of VARIETY's deadline yesterday (Tues.). Also undetermined at that time was the question of whether Actors-Equity or the American Federation of Television & Radio Artists would have jurisdiction over the telecast.

The Equity council was still meeting on the matter late yesterday afternoon, but it's understood that a verbal agreement had been reached the previous day between representatives of Equity and AFTRA giving the latter jurisdiction. However, the endorsement of the Equity council is needed in order to cement the deal.

As now planned, the March 28-31 evening performances of the Paddy Chayefsky comedy-drama, plus the March 31 matinee, will be transmitted from the Plymouth Theatre, N. Y., where the show is playing, to the 2,400-seater in Rochester. This would constitute a major test in closed-circuit televising of Broadway legit to out-of-town theatres as opposed to a pay television setup. Tickets at the Auditorium are to be scaled from \$1.50 to \$3. The scale at the Plymouth runs from \$3 to \$7.50.

The simultaneous showing of the live New York presentation in Rochester will involve a new process conceived by Dynamic Theatre Network Inc. in collaboration with Marconi Wireless Telegraph Ltd. of Great Britain. The process was demonstrated by Dynamic last September when performances of "Come Blow Your Horn" at the Atkinson Theatre, N. Y., were transmitted to invited audiences at the nearby Golden Theatre.

Fred Coe and Arthur Cantor, co-producers of "Gideon," in which Fredric March and Douglas Campbell costar, intend touring the production next season. Rochester, which has been getting a few road shows in recent seasons, will not be included in the show's itinerary. Although Rochester does get a few touring presentations, Dynamic intends using its process for the transmission of Broadway performances to towns not regularly covered by road productions.

Nathan Zucker and Walter Lowendahl, who head Dynamic, envision an expansion of their closed-circuit operation to 24 cities in the U.S. and Canada by next fall and 180 by 1963. They intend transmitting another undisclosed Broadway show to Rochester.

Theatre Wing Offering Shows in N.Y.C. Schools

The third annual presentation by the American Theatre Wing of condensed versions of classic and contemporary plays, as well as musicals, for pupils in four boroughs of New York will begin next Monday (15). Three troupes, comprising 50 actors, will tour 67 high schools and junior high schools with productions of "Plain and Fancy," "Illyria," "Insect Comedy," "Happy Journey" and "Taming of the Shrew."

The entire program is being underwritten by the Wing at no cost to the Board of Education or the city.

Bishop Ducks O'Connell Meeting On Scalping, Kickback Evidence; DG Contract 'Ice' Clause a Secret?

By JESSE GROSS

Set Kate Reid for Leads At Stratford (Ont.) Fest

Toronto, Feb. 27. Kate Reid will play Lady Macbeth and the femme lead, Katherine, in "The Taming of the Shrew," at the Stratford (Ontario) Shakespearean Festival this summer. She will play opposite Christopher Plummer in "Macbeth" and opposite John Colicos in "Shrew." Michael Langham is artistic director of the Festival.

Toby Robins will play Roxanne opposite Plummer in "Cyrano de Bergerac," and William Hutt will portray Prospero in "The Tempest." Also signed for the company are Bruno Gerussi, William Needles, Eric Christmas, Mervyn Blake, Bernard Behrens, Leo Ciceri, Dinah Christie and John Vernon.

Do Re Mi' Folds March 17 in Det.

"Do Re Mi" will end its tour March 17 after nine weeks on the road. The Phil Silvers-starrer, which ran 50 weeks on Broadway, was still \$169,734 in the red on its \$400,000 investment as of its Main Stem departure last January. On the basis of touring business thus far, that deficit is figured to have been reduced, but it's unlikely to be eliminated entirely on the brief road run.

It's understood the decision to terminate the tour of the David Merrick production stems from the reluctance of Silvers to continue on the road beyond March 17. It's generally acknowledged that Silvers is the presentation's key box-office factor. As of its closing, the musical will have made only three hinterland stops.

It was in Toronto for two weeks, Chicago for four weeks and now Detroit, where it began a fortnight's stand at the Fisher Theatre last Monday (26).

Chi's Edgewater Beach Hopes for B'way Tourers

Chicago, Feb. 27. The Edgewater Beach Playhouse may have a change in production and booking policy this summer. Contrary to rumor, however, the Arthur Morse-headed syndicate that has run the spot the last four seasons will do so again this year. The group has three years to go on a seven-year lease.

In explaining the change of plans, Morse says, "We are not going to keep bringing in those tired old package shows. This may be a pipe dream, but I'd like to book a New York show, or maybe a couple of them, that might want to make a short tour this year, as 'Rhinoceros' did last season." The Ionesco comedy had a four-week run at the Edgewater in 1961 and was the summer-theatre's top money-maker in a losing season.

Morse figures he may mount a smallish musical to open this summer. He has not yet selected a house producer.

As to the rumor of a closing or change of management, he thinks it may have arisen from the fairly general knowledge that his group and the Edgewater Hotel have not been able to agree on terms for a permanent structure in lieu of the tent.

Planning 'Life of Man' For Churches, Temples

John E. Ericson is planning a production of "Life of Man" for a tour of churches and temples in the New York area. He intends using a company of six performers with the presentation to be given as part of the regular sermon.

A minimum fee will be charged against a split of income from donations or ticket sales, if any.

The scalping of tickets to Broadway shows is apparently so secretive that even a clause in the standard Dramatists Guild contract acknowledging its existence has managed to elude some of the more prominent figures in legit. In a N. Y. Times story last week, ignorance of the clause was professed by both producer-theatre owner Robert W. Dowling and lyricist-librettist Alan Jay Lerner, the latter also president of the guild.

Dowling, who's also N. Y. Mayor Robert F. Wagner's Cultural Executive, is spearheading a campaign to eliminate scalping by raising the price of tickets for the first eight rows of a hit show to whatever the amount the traffic will bear. He expressed "shock" when informed of the clause. Lerner, when asked about it, was quoted as saying, "Frankly, I don't remember it."

The clause, which has been a part of the 70-page contract for 35 years, provides for author royalties to be figured on all receipts including "ice," which is the illegal premium charged for hard-to-get tickets to Broadway hits. Although buried in the contract, the clause was brought to the surface last summer, during an arbitration dispute, in which Lerner was a participant as co-adjutor with Frederick Loewe of "My Fair Lady."

Lerner and Loewe with CBS, sole backer of "Lady," were defendants in the arbitration proceeding initiated by Herman Levin, producer of the musical. In a counterclaim, which was withdrawn prior to the start of the arbitration hearings, the defendants referred to Article III, Section 9 of the guild contract, which reads as follows:

"Where percentage weekly income is based upon gross weekly (Continued on page 70)

Paul Gregory Talks Of Keeping 'Murder' on Road; His Views on Reviews

Minneapolis, Feb. 27.

Paul Gregory, producer of "Prescription: Murder," is considering postponing the play's planned Broadway opening in April until next season. A N. Y. theatre hasn't been set yet for the production and Gregory, who's pleased over receipts registered thus far on the show's tryout tour, says he may extend the road trek until the end of the season and then bring the play to New York next fall.

The producer discussed his plans for the William Link-Richard Levinson property while here for the drama's recent presentation at the Orpheum Theatre. Other major towns to be played by the production, in which Joseph Cotten, Thomas Mitchell, Agnes Moorehead and Patricia Medina costar, include Philadelphia, Detroit and St. Louis.

The St. Louis date, the last of the key city bookings thus far scheduled, is for April 2-7 at the American Theatre. The presentation, which opened last Jan. 15 in San Francisco, is also playing split-week stands as is the case this week. The vehicle, incidentally, has changed its title from "Rx: Murder."

Puts Crit in Place

Gregory, in a Jan. 26 interview with S. L. Chandler in Frisco's Pacific Jewish Press, went all out in a vituperative denunciation of the critics who covered the show's opening in that town. Quotes, attributed to Gregory in the Chandler piece, other than those directed specifically at individual reviewers, included the following:

"I will never open another show in this city."

"The critics have been totally irresponsible. They're destructive. They think they're opinion makers, but they're only hired help."

"A show played the first time has to be given a chance. If these stupid idiots won't do it then they'll get fourth rate road companies and third rate stars."

Shows on Broadway

A Gift of Time

William Hammerstein, in association with David Eisenhower and William Schallert, presents a production of drama in two acts (10 scenes), by Garson Kanin, based on the book, "Death of a Man," by Lael Tucker Wertenbaker. Staged by Garson Kanin. Scenery, Boris Aronson. Lighting, Jean Rosenblatt. Costumes, Edith Luttwak. Goddess and production supervisor, David Parloff. Stars Henry Fonda, Olivia de Havilland. Features: Richard Widmark, Charles Bickford, Joseph Campanella, Lesley Hunter, Rufus Smith, Gary Morgan, John Mackay. Opened Feb. 22, at the Ethel Barrymore Theatre, N.Y. \$2.00 top weeknights, \$1.50 Friday and Saturday nights. Charles Christian Wertenbaker. Henry Fonda

Lael Tucker Wertenbaker. Anne Donald. Nursing Mother. Guy Dora. Dr. Barclay. Guy Dora. Patient. Virginia Downing. One-Armed Man. Philip Huston. Walter. Guy Dora. News Vendor. Kris Davis. Mrs. Gurney. Lucetta Gould. Mirentchu Echeagarr. Nicole Frieder. Christina Wertenbaker. Gary Morgan. Timberlake Wertenbaker. Lesley Hunter. Michael Echeagarr. Alan Howard. Gladie Hirschman. Sinden Anne Richards. Dr. Hoss. Philip Huston. Dr. James Danielson. Rufus Smith. Dr. Martinez. Peter Levin. Dr. Gershon. Guy Dora. Orderlies. Guy Dora. Thomas Loring. Guy Dora. Susan Loring. Guy Dora. Miss Pills. Guy Dora. Miss Pieroni. Guy Dora. Countess. Guy Dora. Visitor. Guy Dora. Patient. Guy Dora. Carlos. Guy Dora. Purser. Guy Dora. Deck Steward. Guy Dora. Mrs. Allen. Guy Dora. Mr. Allen. Guy Dora. Ship's Nurse. Guy Dora. Miguel Telleria. Guy Dora. Very Old Man. Guy Dora. Daniel Stein. Guy Dora. Monks. Alex Zastoff. Than Henry. Man. Philip Huston. His Wife. Virginia Downing

Assuming that the motivation of writing and producing a play is to say something significant and compelling and, perhaps secondarily, to appeal to the general public and thereby be successful, "A Gift of Time," which opened last Thursday night (22) at the Ethel Barrymore Theatre, is a probable failure. What it says isn't explicit and its popular success, as measured in boxoffice terms, seems dubious. It is also a doubtful film prospect.

"A Gift of Time" is Garson Kanin's dramatization of "Death of a Man," Lael Tucker Wertenbaker's book about the ordeal of her novelist-husband in the final months as he was dying of an inoperable abdominal cancer. Kanin has staged the production, which stars Henry Fonda and Olivia de Havilland. It's understood that Kanin and Fonda own a sizable share of the venture.

When an author, and in this case also the adaptor-director, ask an audience to share the agony of a slow, relentless death from a terrifying disease, they might be expected to offer some compensation, some sort of spiritual or philosophic comfort. Since the subject is basically unpleasant, if not repellant, the work should provide a gleam of solace, a nugget of profound wisdom or reason for acceptance.

Whatever of that nature Mrs. Wertenbaker's original book may contain, the stage version does not bring into focus or project across the footlight. Under the circumstances, therefore, the public is not likely to want to see an unsatisfying play on a basically repugnant subject.

The key to the intended theme of "A Gift of Time" presumably lies in the title, to the effect that the redeeming element of this slow agony is the chance it affords the doomed man to appreciate and savor his short remaining span of life with the heightened awareness brought by approaching death. If that is the aim, it remains unclarified and therefore undramatized.

Perhaps Mrs. Wertenbaker wanted to make the point that a man condemned by incurable illness should have the right to decide the time and manner, and even the place, of death. There are several lines to the effect that she concurred in her husband's determination in this way to retain his dignity as a man.

The play shows movingly how the author persisted in carrying out her husband's wishes that he should not undergo futile surgery just to delay certain death, and thereby extend the pain and torture. She reveals how she even assisted her husband in ending his life by slitting his wrists with a razor when the pain and physical deterioration became unbearable. That, of course, violates a strict tabu of religion.

The authors must have found

some reassurance, some reason for solace from her excruciating experience, and wanted to share it with her readers. At the end, the widow, though grieving, clearly feels a sense of fulfillment or satisfaction. There is also obviously supposed to be a summation in the young son's curtain line, "He was a good guy." But it all may seem inadequate satisfaction to what must in many cases be reluctant playgoers.

Although it is impossible not to share the emotional torment of these courageous, likable people, and be affected by the tender moments, "A Gift of Time" remains bafflingly inarticulate in the vital matter of an abiding theme. It does, however, at least underline what is said to be a major element of the book, the all-suffusing love of the author and her husband. It does so in spite of the presence of two obnoxiously precocious child actors as the moppet son and daughter.

Kanin, with the skillful collaboration of scenic artist Boris Aronson and lighting designer Jean Rosenblatt, has provided a flexible and evocative arrangement of three playing areas with simple settings, so the action moves smoothly back and forth between the rooms of a French seaside village house, an ocean liner, a Manhattan hospital, a doctor's office, a village sidewalk cafe and so on.

Although the subject matter of the play is grim and probably to some people depressing, and the general approach is realistic, the writing and performance are at times sentimental. Fonda gives a superb portrayal in his familiar style of intense understatement, conveying with almost unendurable vividness both the physical pain and the indomitable courage of the dying man. The death scene is so believable as to be upsetting to some playgoers.

Miss de Havilland gives a persuasive performance as the steadfast wife with the strength to carry out the doomed man's wishes, even though they require almost superhuman self-control. The actress isn't always audible, and in one or two of the early scenes she doesn't project what might be clarifying emotion or thought, but her portrayal grows in depth and impact and her final scenes are acutely touching. There is a large supporting cast, in numerous cases involving double, triple and even quadruple characterizations.

"A Gift of Time" is plainly a heartfelt attempt, but it is not inspiring enough to offset its inherently repulsive subject matter. It does something to you, not for you. Hobbs.

Saint Joan

N. Y. City Center, under the auspices of the N. Y. City Center of Music & Drama, Old Vic Trust Ltd. and the Arts Council of Great Britain, in association with S. Huron, presentation of drama in three acts (six scenes and epilog) by George Bernard Shaw. Staged by Douglas Seale. Scenery and costumes, Leslie Hurry. Incident music, John Lambert. Features: Barbara Jefford, John Clements, William Sylvester. Opened Feb. 20, at the City Center, N.Y. \$4.35 top. Robert de Baudricourt. Michael Graham Cox

Steward. Tim Wyllon. Robert de Baudricourt. Peter Baldwin. Mar. de la Tremouille. Gerald James. Bishop of Rheims. Hugh Hastings. Court Page. Malcolm. John. Gilles de Rais. Oswald Laurence. Capt. de Hirs. John Harwood. Dauphin. John. Duchess de la Tremouille. Diana Scougall. Bastard of Orleans. William Sylvester. His Page. Eric Rogers. Earl of Warwick. John Clements. Chaplain de Stogumber. John Clements

Warwick's Page. Dan Macdonald. Bishop of Beauvais. Andre Van Gyseghem. Council of Great Britain. George Howe. Canon d'Estival. Edward Atterton. Canon de Courcelles. John Broder. Brother Martin Ladevign. Michael Meacham. Executioner. Peter Forest. Gentleman. George James. Others: Linda Bradham, Martin Law, Peter. Michael Pemberton, John Gurnett, Peter Ricci, John Wackett, Victoria Watts.

Saving its best until last, the Old Vic Co. of London presented a superb revival of "Saint Joan" last Tuesday night (20) as the third and final item of its six-week repertory engagement at the N.Y. City Center. Since the opening entry, "Macbeth," was a critical and boxoffice dodo, it might be a shrewd move to jettison it for the remaining three weeks and the subsequent touring stands, and substitute additional performances of the superior productions of

"Romeo and Juliet" and this Bernard Shaw drama.

This performance of "Saint Joan" is the most eloquent and moving in memory, perhaps the best ever seen in New York. A rewarding aspect of the show is also that it erases the unsatisfactory impression left by the troupe's "Macbeth," particularly since the two outstanding portrayals in the Shaw work are by the same players who seemed so ineffectual in the Shakespeare drama.

The success of any production of "Saint Joan" depends primarily on the title actress, of course. In Barbara Jefford, the character has what may be its finest personification seen on the American stage. A handsome, arresting woman with a dynamic style of playing and an

Original Cast

The first production of "Saint Joan" was presented by the Theatre Guild, opening Dec. 23, 1923, at the Garrick Theatre, N.Y., subsequently moving uptown for a run totaling 214 performances. The first English production opened March 26, 1924, at the New Theatre, London, with Sybil Thorndike in the title role.

Incidentally, "Saint Joan" was not among the 10 "best" selected by the late Burns Mantle for condensation in "The Best Plays of 1923-24," published by Dodd, Mead. The cast list and credits for the play in that volume do not specify the names of the director or designer. The cast comprised:

Bertrand de Puleney. Frank Tweed. Steward. William M. Griffith. Joan. Winifred Leatham. Robert de Baudricourt. Ernest Norris. Archbishop of Rheims. Albert Brunsell. La Tremouille. Herbert Ashton. Court Page. Jo Michell. Gilles de Rais. Walton Butterfield. Capt. de Hirs. Morris Carnovsky. Bastard of Orleans. Elizabeth Pearce. Duchess de la Trem. Elizabeth Pearce. Bastard of Orleans. Maude Colbourne. His Page. A. J. Van Buren. Chaplain de Stogumber. Henry Travers. Bishop of Beauvais. James Aubrey. Warwick's Page. Seth Baldwin. Inquisitor. Joseph Macaulay. Canon d'Estival. John Harwood. Le Courcelles. Walton Butterfield. Brother Martin Ladevign. Executioner. Morris Carnovsky. English Soldier. Frank Tweed. Gentleman of 1920. Ernest Cosart.

Interesting personality, Miss Jefford gives conviction and a sense of inspiration to the whole drama, and is particularly expressive in the revealing scene in Rheims Cathedral, the fervent inquisition scene and the typically Shavian but uplifting epilog.

John Clements, who was a listless Macbeth, seems transformed as the Earl of Warwick, the sardonic, clear-eyed schemer who represents Shaw's conception of the practical politician of the time, clever enough to use the clergy to destroy an enemy. The actor gives a subtle, persuasive performance in a skillfully written part.

Other notable portrayals are offered by William Sylvester as the forthright Bastard of Orleans, Job Stewart in the juicy role of the spineless, wily Dauphin, Hugh Van Gysegem as the hypocritical Bishop of Beauvais, George Howe as the sanctimonious inquisitor, Michael Meacham as the compassionate Brother Martin and Edward Alenza as the rabid inquisitorial prosecutor.

Douglas Seale's direction is firm and deft, tending to minimize the plot-purposes early phases in order to concentrate attention on the fascinating scenes in which Shaw's brilliant ideas are given exalted expression. Leslie Hurry's scenery and costumes have the merit of unobtrusiveness, and John Lambert's rather commonplace incidental music at least provides atmosphere.

It's a brouille, of course, that the genius of 19th St. Lawrence gave his heart to the Maid of Orleans more utterly than to anyone he knew in life. His passion was not in vain, for in the character of the simple peasant girl he found the finest creation of his career, one of the great plays of all time. Of immediate point is that the Old Vic is giving "Saint Joan" an in-candescent performance. Hobbs.

SCHEDULED B'WAY PREMS

Isle of Children, Cort. G-14-42. No Strings, 54th St. G-15-42. All American, Winter Garden. G-16-42. Set in Whodunnit, Shubert. G-17-42. We Take the Town, B'way. G-18-42. Venus of Lure, Macabre. G-19-42. Broadway Theatre, Broadway. G-20-42. Brave Stewards, Broadway. G-21-42.

Asides and Ad Libs

Tammy Grimes, star of the touring "The Unsinkable Molly Brown," is the subject of a readable and apparently penetrating piece by Alfred Bester in the current (February) issue of Holiday mag. The writer, who seems to have spent many hours with the comedienne-singer over a span of days and days, represents her as an undisguised kook. He calls her "In short, a mad camp," and he defines "camp" as a "slang expression" (verb, noun and adjective) describing the witty extravaganzas and satire enjoyed by both the men and women of the theatre public, and especially adored by the third sex.

Boxoffice personnel at Shubert houses in New York have reportedly received instructions to resell returned tickets from theatre party organizations on a one-for-one basis with non-party tickets. There had been complaints from producers to the effect that in some instances treasurers have been persuaded by party agents to push the resale of party returns rather than non-party tickets.

Author-playwright-scenarist Robert Ardrey has postponed plans for revisiting Africa this spring, but will remain at his home in Rome. Although he has no immediate writing plans, his next project may be a play, possibly a straight comedy. He and his wife, former actress Bernice Ardrey, stopped off in Paris on the way back from their recent trip to the U. S. for the publication by Atheneum of Ardrey's book, "African Genesis," and the off-Broadway production of his drama, "Shadow of Heroes," Julian Blaustein's Metro remake of "The Four Horsemen of the Apocalypse," for which Ardrey wrote the initial screenplay, is due for release shortly.

Coast writer-producer Gerry Devine has optioned a drama, "The Man from Thermopylae," by Scot journalist Ada F. Kay, and plans a Broadway presentation next fall in partnership with an established New York management, possibly Martin Gabel and Henry M. Margolis. Devine saw the play during its tryout last summer at the Gate Theatre, a professional repertory operation in Edinburgh. Due for publication this week by Hill & Wang are "Fort Royal and Other Plays," a collection of four contemporary French plays, cloth and paperback editions, and paperback editions of "The Sense of Shakespeare's Sonnets," by Edward Heber, and "The Development of Shakespeare's Imagery," by Wolfgang Clemen. The same house is also publishing the February issue of the Tolerance Drama Review.

Fathush Life, a neighborhood tabloid weekly in Brooklyn, prints a regular entertainment column by a seven-year-old who hypes herself Sherri. Although it emphasizes moppet offerings, it also covers occasional bigtime events such as the stagshows at the Radio City Music Hall, N.Y. Arthur Cantor, Broadway pressagent and coproducer of "Gideon" and the touring "The Tenth Man," has been able to book lecture dates in cities the latter show is due to play, and thereby get paid for plugging it.

With Paul Scofield due to withdraw June 30 from the title role in "A Man for All Seasons," the management would like to avoid undue emphasis on his highly praised performance. The purpose, of course, is to establish the idea publicly that the Robert Bolt drama is a strong play, per se, rather than merely a starring vehicle for Scofield, who acted it in the original London production prior to doing it on Broadway. Scofield's successor hasn't been set, but producers Robert Whitehead and Roger L. Stevens hope to get a boxoffice name so as to be able to continue the run indefinitely. The production is netting approximately \$15,000 at steady capacity attendance.

Scofield's next assignment will be the portrayal of the title role in "King Lear," opening Sept. 11 at the Royal Shakespeare Theatre, Stratford-on-Avon, England. The production will be directed by Peter Brook. It will mark Scofield's return to the troupe at Shakespeare's birthplace after a 14-year absence, and will be the actor's first appearance as Lear.

Show Out of Town

Isle of Children

Wilmington, Feb. 23. Lester Osterman, in association with Shubert, production of drama in two acts, by Robert L. Joseph. Staged by Jules Dassin. Set and lighting, Jules Dassin. Scenery, John incidental music, Victor Zislin. Stars: Patty Duke, Eugene Striden. Noel Willman. Ruth Striden. Norma Crane. Philip Anding. James Aubrey. Sam Paulson. Louise Latham. Dr. Hallet. Stefan Gierasch. Michael Lacer. Philip Fox

An uneven drama about a dying 13-year-old girl, "Isle of Children" needs plenty of work. Judging by the premiere performance. The play has a morbid, brooding quality despite several comedy scenes and sprightly dialog. The subject matter is well handled, but fine performances and an excellent production cannot hide the fact that this one will have limited audience appeal.

The plot deals solely with the doomed girl and the reaction of others to her condition. Her doting parents are at cross purposes as to how to meet the situation. The female tutor and teenage boy pal have different approaches.

For a time the father succeeds in pulling the wool over his daughter's eyes, playing word games and creating a make-believe world for her enjoyment. The mother, on the other hand, hopes for a medical miracle, dragging the girl from doctor to doctor.

The girl herself, wise beyond her years, hopes to die in dignity. The final scene, an excursion into fantasy, gives her that right.

It's Patty Duke's show from beginning to end. As the girl, she displays an amazing range of talent, from mimicry, to straight comedy and dramatic fireworks. With admirable restraint, she creates sympathy and keeps a difficult role in perspective.

Noel Willman and Norma Crane have effective scenes as the edgy parents, Louise Latham is fine as the confused mother and Stefan

Gierasch has a good bit as a hard bitten specialist who finds his young patient's views on doctors and nurses disconcerting. James Aubrey scores heavily as the teenager who can't resist telling fibs even in the presence of a dying girl.

Robert L. Joseph's script starts slowly. The first act drags, but the second act has tension dramatic moments lightened by the comedy interludes.

Jules Dassin has directed with a knowing hand, discounting first act slowness, and Howard Bay has provided a stunning two-level apartment setting.

"Isle of Children" offers little for films and, at the moment is doubtful for Broadway. Klep.

Off-Broadway Shows

(Figures denote opening dates)

AM in Love, Marliques (11-10-61). Along Cyclic Route, Actors (12-14-61). Apple, Living Theatre (Rep) (12-7-61). Baker's Daughter, Jan Hiss (12-25-61). Black St. Marks (4-4-61). Bruch on Bruch, de Lys (3-4-62). Checkers Play, Gramercy (2-15-62). Connection, Living (Rep) (1-21-61). Creditors, Mermelad (1-25-62). Festschick, Sullivan St. (2-3-62). Fly, Blackbird-Matral (2-5-62). Ghosts, 4th St. (2-1-61). Golden Apple, York (2-12-62). Headlines, On Sheridan Sq. (12-13-61). Jungle, Living (Rep) (1-21-61). Many Loves, Living (Rep) (10-31-61). Mary Smith, Play (11-13-61). Merchant of Venice, Gate (2-3-62). Moon on Rainbow Shawl, E. 11 (11-25-61). On Bed, Sing to Me, Phoenix (2-25-62). Paradise, Living (11-25-61). Repertory, Marquee (2-27-62). Side of Paradise, Sher. Sq. (2-1-62). Red Room, Greenwich (11-27-61). Theatre Abroad, Cherry Lane (2-1-62). Wilder Plays, Circle in Sq. (1-11-62). SCHEDULED OFF-BROADWAY 4pt, Marquee (1-1-62). Black Marquee, Vanden (2-4-62). Repertory, Folklips (2-15-62). Dear Liar, Marquee (2-1-62). French Way, East End (2-20-62). Electra, Players (2-1-62). Mother the Wife, 4th St. (2-22-62). Forever Yours, Provincetown (2-24-62). Matt-Past Wood, Orpheum (4-2-62). Difficult Women, Marliques (2-25-62). CLOSER Dunsmuir People, Cricket (2-14-62). closed last Saturday 60 after 33 performances. Playhouse, Orpheum (1-14-62). closed last Sunday 60 after 56 performances.

B'way Zooms; 'Camelot' Hot \$82,654, 'Carnival' \$68,394, 'Family' \$31,404, 'Fair Lady' \$58,616, 'Gift' \$29,717 (6)

Broadway was jumping last week, with business soaring as high as \$21,504 over the previous session in the case of "Camelot." Hitting capacity takes were "Carnival," "How To Succeed in Business Without Really Trying," "Man for All Seasons," "Milk and Honey" and "Night of the Iguana." Business is due to sag this week.

There was one opening last week, and four closings, as specified below. "My Fair Lady," which vacated its longtime berth at the Hollinger Theatre last Saturday (24), opens today (Wed.) at the Broadhurst Theatre.

Grosses below have been reduced by commissions where theatre parties are mentioned.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Aspen Papers, Playhouse (D) (3d wk; 21 p) (\$6.90-\$7.50; 944; \$37,000). (Maurice Evans, Wendy Hiller, Françoise Rosay). Previous week, \$24,343. Last week, \$28,499.

Camelot, Majestic (MC) (64th wk; 513 p) (\$9.40; 1,626; \$84,000). (Julie Andrews, William Squire). Previous week, \$61,150.

Last week, \$82,654. Miss Andrews withdraws as costar next April 14 to return to England. She'll be succeeded by Patricia Breidin.

Carnival, Imperial (MC) (46th wk; 364 p) (\$8.60; 1,428; \$68,299). (Anna Maria Alberghetti). Previous week, \$54,086. Last week, \$68,394.

Come Blow Your Horn, Atkinson (C) (53d wk; 421 p) (\$6.90-\$7.50; 1,080; \$43,522). Previous week, \$19,930. Last week, \$28,903.

Family Affair, Rose (MC) (5th wk; 33 p) (\$8.60-\$9.60; 1,162; \$54,000). (Shelley Berman, Eileen Heckart). Previous week, \$21,982. Carol Bruce succeeded Miss Heckart last Monday (26). Last week, \$31,404.

Gideon, Plymouth (D) (16th wk; 124 p) (\$7.50; 999; \$49,000). (Freddie March, Douglas Campbell). Previous week, \$22,420. Last week, \$27,757.

Gift of Time, Barrymore (D) (1st wk; 4 p) (\$6.90-\$7.50; 1,067; \$42,000). (Henry Fonda, Olivia de Havilland).

Opened last Thursday night (22) to four affirmative notices (Coleman, Mirror; Nadel, World-Telegram; Taubman, Times; Watts, Post), one qualified approval (McClain, Journal-American) and two negative (Chapman, News; Kerr, Herald Tribune).

Last week, \$29,717 for four performances and two previews.

How to Succeed in Business Without Really Trying, 46th St. (MC) (20th wk; 153 p) (\$9.60; 1,742; \$66,615). Previous week, \$67,263 with one party. Last week, \$68,179.

Man for All Seasons, ANTA (D) (14th wk; 109 p) (\$6.90-\$7.50; 1,214; \$49,600). (Paul Scofield, Thomas Gomez, George Rose). Previous week, \$48,673. Last week, \$49,105 with one party.

Mary, Mary, Hayes (C) (51st wk; 404 p) (\$6.90-\$7.50; 1,139; \$43,380). (Nancy Olson, Barry Nelson, Edward Mulhare). Previous week, \$39,872. Miss Olson is pinch-hitting for the vacationing Barbara Bel Geddes who returns next Monday (5). Last week, \$43,190.

Milk and Honey, Beck (MC) (20th wk; 159 p) (\$8.60-\$9.60; 1,280; \$62,805). (Robert Weede, Mimi Benzell, Molly Picon, Tommy Hall). Previous week, \$60,336. Last week, \$63,073.

My Fair Lady, Hellinger (MC) (310th wk; 2,470 p) (\$8.05; 1,551; \$69,500). (Michael Evans, Margot Moser). Previous week, \$46,751. Evans is subbing for Michael Allynson who's out with an attack of mononucleosis. Exited its longtime berth at the Hellinger following the evening performance last Saturday (24) and moved to the Broadhurst Theatre where it begins a 12-week interim booking this afternoon (Wed.). Last week, \$58,616.

Night of the Iguana, Royale (D) (9th wk; 88 p) (\$6.90-\$7.50; 999; \$42,000). (Margaret Leighton, Bette Davis, Alan Webb). Previous week, \$41,141 with parties. Last week, \$42,056 with parties.

Passage to India, Ambassador (D) (4th wk; 29 p) (\$6.90-\$7.50; 1,135; \$43,000). (Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, \$25,808. Last week, \$26,785.

Purple Heart, Longacre (C) (22d wk; 172 p) (\$6.90-\$7.50; 1,101; \$40,019). Previous week, \$11,387. Last week, \$15,579.

Romulus, Music Box (C) (7th wk; 53 p) (\$6.90-\$7.50; 1,101; \$40,107). (Cyril Ritchard). Previous week, \$16,481. Last week, \$21,127.

Ross, O'Neill (D) (9th wk; 71 p) (\$6.90-\$7.50; 1,076; \$47,823). (John Mills). Previous week, \$15,734. Last week, \$20,155.

Shot in the Dark, Booth (C) (19th wk; 149 p) (\$6.90-\$7.50; 807; \$32,400). (Julie Harris). Previous week, \$29,013. Last week, \$32,460.

Sound of Music, Lunt-Fontanne (MD) (113th wk; 900 p) (\$9.60; 1,407; \$75,000). (Martha Wright). Previous week, \$49,137. Last week, \$67,835.

Subways Are for Sleeping, St. James (MC) (9th wk; 69 p) (\$8.60-\$9.60; 1,615; \$69,500). (Sydney Chaplin, Carol Lawrence). Previous week, \$33,416 with parties. Last week, \$59,126 with parties.

Sunday in New York, Golden (C) (13th wk; 101 p) (\$6.90-\$7.50; 773; \$30,000). Previous week, \$12,756. Last week, \$19,308.

Take Her, She's Mine, Biltmore (C) (10th wk; 76 p) (\$6.90-\$7.50; 936; \$40,108). (Art Carney, Phyllis Thaxter). Previous week, \$26,002 with parties. Last week, \$37,031 with parties.

Write Me A Murder, Belasco (D) (18th wk; 140 p) (\$6.90-\$7.50; 967; \$38,500). (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, \$15,555. Last week, \$19,200.

Miscellaneous
Old Vic, City Center (Rep) (3d wk; 24 p) (\$4.35; 3,080; \$86,552). Previous week, \$70,800 for "Romeo and Juliet."

Last week, \$72,600 for "Saint Joan," which opened Feb. 20 to five endorsements (Coleman, Mirror; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post) and two unfavorable reviews (Kerr, Herald Tribune; Watt, News). "Macbeth" is this week's presentation.

Closed Last Week
***Caretaker, Lyceum (CD)** (21st wk; 165 p) (\$6.90-\$7.50; 955; \$30,114). (Donald Pleasance, Robert Shaw, Alex Davison). Previous week, \$34,489. Closed last Saturday night (24) at an estimated \$40,000 loss on its \$45,000 investment. Last week, \$20,537.

Gay Life, Shubert (MC) (15th wk; 113 p) (\$6.90-\$9.40; 1,461; \$61,000). (Walter Chapp, Barbara Cook, Jules Munshin). Previous week, \$34,583. Closed last Saturday night (24) at an estimated loss of \$4,000. Last week, \$40,788.

New Faces of '62, Alvin (R) (4th

wk; 28 p) (\$8.60; 1,100; \$63,429). Previous week, \$11,224. Closed last Saturday night (24) at an estimated \$50,000 loss on its \$20,000 investment. Last week, \$7,229.

***Sail Away, Broadhurst (MC)** (21st wk; 167 p) (\$8.60-\$9.40; 1,214; \$58,136). Previous week, \$26,371. Closed last Saturday night (24) at an estimated \$170,000 deficit. Last week, \$40,400.

Opening This Week

General Seeger, Lyceum (D) (\$6.90-\$7.50; 955; \$30,114). (George C. Scott).

Theatre of Michigan Co. (Theodore Mann and George C. Scott) presentation of play by Ira Levin. Financed from a corporate capitalization of \$75,000 for its production as part of a legit-producing project, opens tonight (Wed.) at a cost of about \$125,000 and can break even at around \$25,000.

Dancers of Bali \$6,831 For Week in Detroit

Detroit, Feb. 27.

Dancers of Bali grossed a meagre \$6,831 last week at the 1,482-seat Cass Theatre here.

The potential gross capacity at \$4.50 top was \$33,000.

Ballet Theatre 28C, S.F.

San Francisco, Feb. 27.

The American Ballet Theatre grossed around \$28,000 last week at the 1,758-seat Curran Theatre here.

The house was scaled to a \$5 top.

Touring Shows

(Figures cover Feb. 25-March 11)

Advise and Consent-Blackstone, Chi (D-RS); **My Fair Lady**-Blackstone, Chi (D-RS); **My Fair Lady**-Blackstone, Chi (D-RS); **My Fair Lady**-Blackstone, Chi (D-RS); **My Fair Lady**-Blackstone, Chi (D-RS).

Best Man-Mostly one-nighters.

Bye Bye Birdie-O.R. Co. National.

Bye Bye Birdie-O.R. Co. National.

Bye Bye Birdie-O.R. Co. National.

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Bye Bye Birdie-O.R. Co. National.

Road: 'Unsinkable' \$94,013, Toronto; 'Taste' \$21,671, 'Seeger' \$9,926, Det.; Preston \$51,395 for 9, New Haven

Business on the road last week ran the gamut from wow to weak. New pre-Broadway tryouts were "We Take the Town," which did okay in New Haven, and "Isle of Children," which had a miserable start in Wilmington.

The stanza's top-grosser was "Unsinkable Molly Brown" in Toronto.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

My Fair Lady, Ford's (MC-RS) (2d wk) (\$7; 1,819; \$68,294). (Ronald Drake, Caroline Dixon). Previous week, \$45,048. Last week, \$58,821.

BOSTON

La Plume de Ma Tante, Colonial (R-RS) (5th wk) (\$6.50-\$7.50; 1,685; \$66,671). Previous week, \$30,138. Last week, \$33,020.

Muscle Man, Shubert (MC-RS) (9th wk) (\$6.50-\$6.75; 1,696; \$61,347). Previous week, \$40,340. Last week, \$38,417.

CHICAGO

Advise and Consent, Blackstone (D-RS) (4th wk) (\$5.50-\$5.95; 1,447; \$43,500). (Farley Granger, Chester Morris). Previous week, \$29,504. Last week, \$28,793.

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (25th wk) (\$6-\$7; 1,380; \$50,500). Previous week, \$33,575. Last week, \$36,568.

Do Re Mi, McVickers (MC-RS) (4th wk) (\$6-\$7; 1,975; \$72,000). (Phil Silvers). Previous week, \$62,354. Last week, \$64,411.

Sound of Music, Shubert (MC-RS) (15th wk) (\$5.95-\$6.60; 2,100; \$72,000). (Florence Henderson). Previous week, \$66,056. Last week, \$70,597.

CLEVELAND

No Strings, Hanna (MC-RS) (\$6.50; 1,515; \$53,000). Previous week, \$88,901. O'Keefe, Toronto. Last week, \$53,067.

DETROIT

General Seeger, Shubert (D-T) (2d wk) (\$5.50; \$27,000). (William Bendix). Previous week, \$6,798 for four performances. Last week, \$9,926. George C. Scott succeeded Bendix last Friday (25).

Taste of Honey, Fisher (D-RS) (3d wk) (\$4.50; 1,606; \$42,000). (Bernice Baddely, Frances Cuka). Previous week, \$24,995 with Fisher Playgroup subscription. Last week, \$21,671 with Theatre Guild-American Theatre Society subscription.

LOS ANGELES

Tenth Man, Hartford (D-RS) (3d wk) (\$4.95-\$6; 1,032; \$35,000). Previous week, \$29,571 with TG-ATS subscription. Last week, \$33,002.

NEW HAVEN

We Take the Town, Shubert (MD-T) (Preston). (\$6.50; 1,650; \$63,400). (Robert Preston). Opened here Feb. 19 to one favorable notice (Johnson, Journal Courier) and one qualified approval (Leency, Register). Last week, \$51,395 for eight performances, plus Feb. 17 preview.

PHILADELPHIA

All American, Erlanger (MC-T) (3d wk) (\$6-\$7.50; 1,894; \$60,000). (Ray Bolger). Previous week, \$43,467. Last week, \$40,779.

I Can Get It for You Wholesale, Shubert (MC-T) (2d wk) (\$6-\$7.50; 1,907; \$73,364). Previous week,

\$47,608 for eight performances and one preview.

Irma La Douce, Forrest (MC-RS) (2d wk) (\$6-\$7.50; 1,760; \$68,000). Previous week, \$40,414. Last week, \$43,066.

Miracle Worker, Locust (D-RS) (1st wk) (\$4.85; 1,418; \$40,000). Previous week, \$26,410, eight-performance split.

Opened here Feb. 20 to two endorsements (Gaghan, News; Murodock, Inquirer). Last week, \$19,641.

SAN FRANCISCO

National Repertory Theatre, Geary (Rep-RS) (3d wk) (\$5.40-\$5.95; 1,556; \$52,000). (Eva Le Gallienne, Faye Emerson). Previous week, \$20,981 with TG-ATS subscription for "Elizabeth the Queen." "Mary Stuart" repertory. Last week, \$25,237 with TG-ATS subscription for "Elizabeth." "Mary" repertory.

TORONTO

Unsinkable Molly Brown, O'Keefe (MC-RS) (1st wk) (\$5; 3,211; \$104,822). (Tammy Grimes). Previous week, \$60,733 for seven performances. Bushnell, Hartford. Opened here Feb. 19 to three endorsements (Evans, Telegram; Michener, Star; Whittaker, Globe and Mail). Last week, \$94,013 with TG-ATS subscription.

WASHINGTON

Bye Bye Birdie (N.Y. Co.), National (MC-RS) (\$6.95-\$7.90; 1,686; \$65,095). Previous week, \$57,024 with TG-ATS subscription. Last week, \$59,453.

WILMINGTON

Isle of Children, Playhouse (D-T) (\$4.95; 1,221). Last week, \$3,185 for four performances Thursday-Saturday (22-24).

SPLIT WEEKS

Carnival (MC-RS). Previous week, \$31,174. Hanna, Cleveland. Last week, \$33,137 with TG-ATS subscription for seven performances: Memorial, Louisville, Monday-Wednesday (19-21), four, \$19,348; Shubert, Cincinnati, Friday-Saturday (23-24), three, \$13,789.

Muscle Man (bus-and-truck) (MC-RS). Previous week, \$45,750, seven-performance split.

Last week, \$30,509 for six performances: Memorial, Wichita Falls, Tex., one, \$6,750; Municipal, Oklahoma City, Tuesday-Wednesday (20-21), two, \$7,025; Memorial, Tulsa, Thursday-Friday (23-24), two, \$10,234; Robinson Memorial, Little Rock, Saturday (24), one, \$6,500.

Thurber Carnival (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, \$32,672, eight-performance split.

Last week, \$27,587 for six performances: Memorial, Fresno, Monday-Tuesday (19-20), two, \$10,000; Soldiers Club, Fort Ord, Cal., Wednesday (21), one, \$3,080; Stamford U. Palo Alto, Thursday (22), one, \$4,507; Memorial, Sacramento, Friday-Saturday (23-24), two, \$10,000.

Canadian Ballet \$24,765 In 4th Week at Toronto

Toronto, Feb. 27.

The National Ballet of Canada registered the biggest gross of the engagement on its fourth and final frame last week, with a \$24,765 take at the 1,525-seat Royal Alexandra Theatre.

The potential gross capacity at \$4 top was \$30,918.

Shows Abroad

Signpost to Murder

London, Feb. 12.
Emile Littler presentation of a melodrama in three acts (five scenes) by Monte Doyle. Staged by Hugh Goldie; decor. Roy Cooke; stars Margaret Lockwood, Derek Farr and Cyril Raymond. Opened at the Cambridge Theatre, London, Feb. 9, '62; \$2.50 top.

Dr. Alan Forest Cyril Raymond
Reg Cartwright John Stone
Roy Collier Derek Farr
Peter Austin Lionel Wheeler
Sally Thomas Margaret Lockwood
Bickford Stanley Beard
Jackson Anthony Buzart

Monte Doyle has a strong sense of theatre and a gift for a good curtain situation. But having said that one has mainly enumerated the virtue of "Signpost to Murder," a three-acter which Emile Littler has brought into London. It has star names in Margaret Lockwood and Derek Farr to help it along, and this marquee appeal may well be the determining factor.

The author's facility for creating a situation is way ahead of his dialog. Many of the lines were greeted by audience titters, and tense situations are literally tossed away by embarrassing talk. It is mainly the misfortune of the two principals—both of whom give splendid performances—to be saddled with the worst lines.

Although there is an interesting basic situation, the plot is extremely involved, and occasionally the author gets bogged down in the complexities of his yarn. Derek Farr is in a criminal mental home, having put in a plea of insanity when his wife was found dead in the bath tub. He gave up protesting his innocence in the court room when he found the deed were loaded against him, and took his lawyer's advice. As the play opens, however, he is desperately trying to establish his innocence, and has made up his mind to get 28 days freedom which, under British law, would enable him to have his case reviewed.

He duly makes a break for it and ends up in a cottage occupied by Margaret Lockwood, whose husband is conveniently away. Although she expresses appropriate horror at being held prisoner in her own home by an escaped criminal, lunatic she is, nevertheless, soon involved in a clinch with him. All of which is rather unbelievable. And later that evening, he makes his way up to the bathroom and finds her husband's corpse there. Blackout. By the time he comes round, the corpse has disappeared. Was it hallucination or did he really see the dead body? From that point onwards, the plot follows a tortuous course and there is little surprise or conviction by the time the denouement comes along.

Cyril Raymond, as the head of the mental institution, gives a typical, solid, matter-of-fact performance. Other roles, all very much of a minor character, are competently filled.

In his staging, Hugh Goldie has taken advantage of the few chilling situations which the author has provided, but on the whole the pace is too leisurely and pinpoints the embarrassing dialog. Roy Cooke has designed a couple of serviceable sets. Myra.

L'Alcade De Zalamea

(The Mayor of Zalamea)

Paris, Feb. 8.
Theatre National Populaire presentation of two acts (12 scenes) drama by Pedro Calderon De La Barca adapted by Georges Pillement. Staged by Jean Vilar; Georges Riquier. Set, lighting and costumes. Leon Gischia; music, Georges Delerue. Opened Jan. 30, '62, at Palais de Chaillot, Paris; \$1.50 top.

Jean Vilar Jean Vilar
Isabelle Christiane Minozzi
Don Lope Julien Guitman
Don Alvaro Jean-Francois Remi
Juan Roger Mollen
Rebelledo Charles Deane
Elinelle Marcelle Ranson
Don Mendon Dominique Faturel
Nana Philippe Avron
Sergeant Mario Pilar
Ines Nicole Gauden
Greffier Lucien Arnaud
Philippe II Georges Riquier

The French state-subsidized Theatre National Populaire, under Jean Vilar, has its biggest hit of the 1961-1962 season in this ex-

actly mounted, acted and adapted French version of a 17th century Spanish classic.

It deals with a military man who considers himself above common law. Setting in 17th century Spain. Part of the army is on its way to Portugal to see Philippe II, crowned head of that state. Troops billeted in the small town of Zalamea where a fiery, haughty, romantic captain is smitten by his host's pretty daughter but she refuses him. He then abducts and rapes her. Her father, a rich, gentle peasant, becomes the Alcade, or local mayor and judge, and captures the captain and hangs him over the officer's protestations that he is only liable to military law and courts.

Vilar brings the right feeling of emerging democratic man in his portrayal of the Alcade while the company is expert in the other roles. The color of the period is well invoked by costuming, lighting. One set fills the huge stage and is easily converted to all uses since it is primarily a tree filled outdoor effect with some gates that suggest houses in the background.

Fine background music and marching songs also heighten the color and emphasis of the play. Mosk.

Grosse Schmachrede an der Stadtmauer

and Die Kartothek

(Trade at the Town Wall and The Card Index)

Berlin, Feb. 7.

Studio presentation of two one-act plays: "Grosse Schmachrede an der Stadtmauer" by Tankred Dorst, staged by Peter Zadek, with settings and costumes by Wilfried Minka and "Die Kartothek," by Tadous Rosewicz, translated by Ilka Boll, staged by Wilfried Minka, with settings by Hans Bohrer. Opened Jan. 16, '62, in repertory at the Werkstatt (Workshop) at the Schiller Theatre, Berlin; \$3 top.

GROSSE SCHMACHREDE AN DER STADTMAUER

Boll, staged by Wilfried Minka, with Young Woman Gisela Stein
Soldier Holger Kopch
Thin Officer Rudi Schmitt
Fat Officer Henning Schlueter

Here Holger Kopch
Mother Hilla Hoyer
Father Karl Helmer
Old Men Hermann Ebeling, Joachim Ansoerg, Wolfgang Conrad

Oiga Maria Gutschow
Fat Man Henning Schlueter

A new addition to the repertory of the workshop of the Schiller Theatre is this dual-bill of one-act plays of the so-called "New Wave" genre. Both works are obscure, pessimistic in outlook and competent in their particular style.

Perhaps the more notable of the two is "Grosse Schmachrede an der Stadtmauer" ("Trade at the Town Wall"), a protest drama by a little-known German author, 36-year-old Tankred Dorst. The companion-piece, "Die Kartothek" ("The Card Index"), is a German translation by Ilka Boll, of a play by 40-year-old Polish writer Tadous Rosewicz, for which Wilfried Minka succeeded Peter Zadek as stager during rehearsal, for his first Berlin directorial assignment in many years.

"Trade" is an hour-long one-act that reveals Dorst as a promising playwright. The author shows a feeling for dramatic scenes and language. His play is effectively topical, although its plot occurs in old China. A young woman who cries against the wall finds a parallel in today's Berlin, which has its own dividing wall.

Here a young woman demands from the Chinese emperor to give her back her husband, who's been called in the emperor's army. She cries against the town wall which separates the civilians from the soldiers. Two officers tell her that she can have her husband back if she recognizes him among the many soldiers.

She picks one because all she wants is to have at least some husband. They pretend they are a married couple, but presently the soldier returns to his unit.

The big element in this production is Gisela Stein, who has her best and most rewarding role to date. She'll have established her local career with her intensive and highly effective portrayal of the Chinese woman. Holger Kopch is good as the soldier. Peter Zadek skillfully staged "Town Wall" and Wilfried Minka contributed the impressive setting.

"Card Index" is one of the rare instances of an eastern European author's work being produced in a western country. It is reportedly Rosewicz's initial stage effort, an offbeat mixture of John Osborne, Samuel Beckett and Eugene Ionesco.

Although the meaning isn't im-

mediately clear, the play presently emerges as a view of contemporary man as a schizophrenic who exists half in imagination, no longer recognizes himself and believes in nothing. Holger Kopch gives a persuasively restless performance in the leading role, and there are 19 characters who appear at least briefly during the 60 minutes. Hays.

Frank, the Fifth

Vienna, Feb. 1.

Leo Epp presentation of musical comedy in five acts (15 scenes), with book by Friedrich Duerrenmatt, songs by Paul Burkhard. Staged by Leo Epp; sets and costumes, Hubert Aratym; choreography, Karla Denk-Kuna; musical direction, Kurt W. Werners. Stars Alfred Jerger; features Dorothea Neff, Viktor Gschmeidler, Heinrich Trimbur, Elizabeth Epp. Opened Jan. '62, at the Volkstheater, Vienna; \$3 top.

Frank, the Fifth Alfred Jerger
His Wife Dorothea Neff
Their Son Klaus Forster
Their Daughter Paula Loew
Confidential Clerk Viktor Gschmeidler
Chief of Staff Heinrich Trimbur
Frieda Fuert Elizabeth Epp
Haeberlin Oskar Werners
Schmalz Kurt Sojwetz
Theo Kapeller Rudolf Strobl
Pauli Neukomm Peter Goeller
Heini Formuchel Gerald Messner
Ernst Schlumpf Hans Ruedgers
Appollonia Streuli Marianne Gerzner
Stachemaker Wilfried W. Werners
Waiter E. A. Georges
State President Hans Weicker
Announcer Elizabeth Woska

Mosk.

Friedrich Duerrenmatt, German language Swiss author principally known for "The Old Lady's Visit" (presented under the title, "The Visit," in the U.S. and the British Isles), has contributed the book for a sardonic musical about a one-man banking institute operating on a gangster basis. The piece is called "Frank, the Fifth," and is sub-billed as an opera of a bank. The show is a blend of boulevard comedy and suspense melodrama, with political connotations in its apparent presentation of socialism versus capitalism. The plot involves the fifth generation of the Frank family, which has used murder, extortion and prostitution to run the bank, and the son, the sixth generation, who hopes to use respectable methods. Some of the references are heavily satiric.

Opera singer Alfred Jerger is vocally impressive in the title role, but his acting is less persuasive. Dorothea Neff, as his wife, and Viktor Gschmeidler, Heinrich Trimbur and Kurt Sojwetz as trusted bank employees give capable performances. Elizabeth Epp is hardly believable as a prostitute, but Hans Ruedgers and Oskar Werners are good in minor roles.

Leo Epp, doubling as producer

and director, has followed the contemporary trend of using little scenery, depending on audience imagination to provide atmosphere. The spare scenery by Hubert Aratym and the choreography of Karla Denk-Kuna are excellent.

Paul Burkhard's music is effective, notably in such songs as "Decency," "It's Night," "A Little Banking House" and "Liberty Is Good." A spoofing religious number is apparently a parody of the familiar "Evangelman" theme by Austrian composer Wilhelm Kienzl. Mads.

Les Cailloux

(The Pebbles)

Paris, Feb. 4.
Andre Barsacq presentation of two-act (10 scenes) comedy by Felicien Marceau. Staged by Andre Barsacq; sets and costumes, Jacques Dupont. Opened Feb. 1, '62, at the Theatre de L'Atelier, Paris; \$2.50 top.

Stanny Michel Piccoli
Douglas Jean Tissier
Arday Jean-Francois Poron
Marjorie Barbara Laage
Sandra Uta Taeger
Iolanda Camille Fournier
Cetrilli Sacha Briquet
Bibi Ellen Bernson
Wanda Colette Castel
Jacquot Pierre Della Torre
Adolfin Georges Tzouanis
Lady Nookes Suzanne Dehelly
Lassus Celia
Lady Helene Dieudonne
Giovanni Claude Mansard
Fischel Andre Cellier
Agent Gabriel Jabbour
Inspector Georges Geret

Felicien Marceau, whose "The Good Soup" and "The Egg" were Paris hits and Broadway flops, has come up with another facile comedy in "Les Cailloux" ("The Pebbles"). It's again about amoral people, in this case the social-climbing riff-raff on the Isle of Capri. The play may have a moderate run here, but offers little for export, except perhaps as film material.

The characters include a rich, aging tourist who hopes to buy a villa and get into the social swim; his youthful secretary, a refugee fearful of being returned to Hungary; two impoverished, kleptomaniac English women; a poor American tourist posing as an heiress; the cynical artist she loves; and a bisexual triangle comprising a Prince and Princess and their mutual lover.

Andre Barsacq's staging is firm and brisk, and Jacques Dupont's turntable settings have the sunny patina of the Mediterranean island. Within the limits of the shallow characters, there are good performances by Jean Tissier, Barbara Laage, Michel Piccoli and Sacha Briquet.

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the saint paul civic opera association

February 20, 1962

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Harvey O. Beek

Dr. Harvey O. Beek,
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BOSLEY CROWTHER
THE NEW YORK TIMES

"Carol Lawrence, the young actress who was so vibrant in 'West Side Story' on the Broadway stage, gives a beautifully contrasting buoyance and glow to the role of the niece. She makes the despair and frustration of the girl in the impenetrable face of her uncle's jealousy and vengeance almost to poignant to bear."

FRANK QUINN
NEW YORK MIRROR

"Miss Lawrence is engagingly natural in her first film role, exuding youth and vitality with ease."

JAMES POWERS
THE HOLLYWOOD REPORTER

"Carol Lawrence, as the niece, is particularly poignant."

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NEW YORK WORLD-TELEGRAM AND SUN

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"Miss Lawrence is indeed worth listening to and, above all, looking at."

NORMAN HADEL
NEW YORK WORLD-TELEGRAM AND SUN

"She is lovely, her singing is sure and clear, and her dancing sparkles."

JOHN MCCLAIN
NEW YORK JOURNAL-AMERICAN

"Carol Lawrence sings and dances beautifully."

RECORDS

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CHICAGO SUN-TIMES

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Stock Reviews

Hocus Pocus

Palm Beach, Feb. 13.
Frank J. Hale presentation of Mel Denelli and Stephen Joseph's comedy in three acts (6 scenes), directed by Paul Morrison; settings by James Riley; costumes by Miki Koo; lighting by Robert Donnelly; stars Hermione Gingold and John Emery, with Mary Finney, Beulah Garlick, Joe E. Marks, and James Cresson. Faxed Whitehead. John Dutra. Opened Feb. 12, at the Royal Poinciana Playhouse, for one week.

This is a rewritten and updated version of Mel Denelli and Stephen Joseph's "Abracadabra," acquired and tried out by Hermione Gingold some time ago. Its current version is being readied for a late spring opening in London, when the comedienne, shall have completed her picture and video assignments in the U.S.

In "Hocus Pocus" Miss Gingold has a starring vehicle tailored to the eccentric character she has established as her public image. From this caricature she never seems to relax, even in the boydenish atmosphere of the Jack Paar show. She is beautifully gowned and mannered as Julia Maltby, First Lady of the British theatre, sharing acting honors with her husband Clive Rivers (John Emery) as the "Lunts of England." The plot twist is that she is a real witch and the daughter of a necromancer who has caused his own wife to disappear permanently in his magic cabinet.

And there is more hanky-panky than hocus pocus in Julia's relationships with a succession of young men drawn into the circle of her strange enchantment. To them she has the magic of agelessness, and they ignore the infrequent and casual demonstrations of her witchcraft. No one even bats an eye when she causes flowers to bloom at touch or pro-

duces a candle whose flame defies extinction.

There is no great comedy though certain gentle humor which fights the frenzy which director Paul Morrison tried to whip up for American audiences. Perhaps as staged in England it may be acceptable London fare.

Palm Beach audience received it well, framed in James Riley's handsomely appointed drawing room set, with excellent lighting effects by Robert Donnelly.

John Emery made a slick complement as an English actor about to be knighted for his talents.

The supporting cast is excellent throughout. Mary Finney, who appeared in Miss Gingold's "Broadway" starlet "First Impressions," etched a sharp portrait of a New England maiden aunt. Beulah Garlick provides a fey Godwin, both maid and sister witch. Joe Marks delights as a plixie-ish necromancer who aids and abets his daughter's witcheries, but is appalled at his own occult powers.

James Cresson plays the perfect secretary to write the memoirs of a thespian knight: Paxton Whitehead is naive (i.e. convincing) as the victim of Julia's current witchery and John Dutra, in spite of only a bit at the end as a police inspector, scores well as he succumbs to Julia's charms.

Culm.

The Shifting Heart

Toronto, Feb. 8.

Murray Davis presentation of comedy-drama in two acts (four scenes), by Richard Beynon. Staged by Murray Davis; setting, Leslie Lawrence; lighting, Alan Cowley; costumes, Judy Perkin. Ward. Opened Feb. 7, at the Crest Theatre, Toronto; \$3.50 top.

Cast: Arno Gelfhardt, Moya Fenwick, Gino Marrocco, Helene Winston, William Brydon, Barbara Chilcott, Geoffrey Alexander, Gerard Parkes.

This North American preem of "The Shifting Heart," an Australian play previously presented by Laurence Olivier at the Duke of York's Theatre in London, deals with the segregation of Italian immigrants to Australia. It also shows the rough behavior of the English-speaking residents of a Melbourne suburb toward those who arrived after them.

The drama is set in the yuletide Australian season, when everyone is oppressed by the heat; and resentment toward Italian newcomers is expressed by the tossing of fish and rotting garbage into the backyard of Italian immigrants trying to start a new life in Australia. Part of the yarn deals with the "welcome" of the "Dagos or Wops," their off-stage dealings at the neighborhood store where they are greeted as Mr. Spaghetti and Mrs. Macaroni, and where their son simply wants to clean up Saturday nights and go dancing.

In these sins of nationalization, the newcomers are frustrated, with their knife-carrying son finally kicked to death by Australians who resent the competition of the Latin rival for local girls. As Maria, the daughter who marries an honest Australian junk-dealer, Barbara Chilcott plays a petulant, pregnant wife who enrages her husband, effectively portrayed by William Brydon.

Helene Winston and Arno Gelfhardt are caricatured Italian parents with Gino Marrocco ditto as Maria's brother, but Moya Fenwick is outstanding as the blackened-eyed wife of the sodden weekend drunk, well played by Geoffrey Alexander. Gerald Parkes is also good as a belligerent Australian cop who hates "foreigners."

Murray Davis brings bouncy,

trawling substance to his staging, and the Leslie Lawrence scenery is convincingly sleazy.

"The Shifting Heart" should be interesting to British Commonwealth audiences but it offers little for Broadway. McStay.

Legit Bits

Robert Q. Lewis in "Send Me No Flowers" will be the bill next week at the Sombra Playhouse, Phoenix, which is currently presenting Pat and Eloise (Mrs.) O'Brien in "Dear Ruth."

Stage manager John Effrat planned last Sunday (25) to London to supervise the production of Yves Montand's one-man show, opening there tonight (Wed.) at the Saville Theatre.

Jackie Coogan and Constance Ford will costar in the double bill of "American Dream" and "Death of Bessie Smith," opening next Tuesday night (6) at the Civic Playhouse, Los Angeles.

Capone Estate

Continued from page 61
would. That "someone" turned out to be Scott.

However, Scott's essaying of the role Friday (23) was remarkably close to a carbon copy of the opening night performance of Bendix. Although that is not surprising, since Scott directed Bendix, seemed striking after the hullabaloo about differences over interpretation of the character. For stepping into the part on a few hours notice, Scott received justifiable credit for a professional performance.

As for the critics, the Free Press' Louis Cook, who had originally called the Levin drama "not a very good play," wrote, on the basis of another look Thursday (22) when Bendix still was in the cast, "It is an authoritative and moving play... a production with a ring of truth and power, and Broadway will have to be very blasé indeed not to love it."

Josef Mossman, of the Detroit News, whose first review said "the play was... empty of dramatic effect," revised his estimate to state, "Scott has restaged many scenes to make the play a piece of stirring theatre." Cook also wrote, "The play has been changed so much there were times when it didn't appear the same one."

There has been some speculation about this switch in opinion by the local critics, and the vague wordage devoted to unspecified changes which were not in evidence Friday (23) when Scott first took over the starring role and interpreted the leading character as Bendix had.

Many Detroiters and other Michigan residents have purchased shares in Theatre of Michigan, which is presenting the play. The shares have been sold to the general public in blocks of 10 at \$3 a copy. The News reported that before "General Seegar" opened "the shares were going at the rate of 100 a day." United Artists has invested \$75,000 in the company and has given Scott a \$50,000 advance on a personal contract to star in a tv series to be produced by its video subsid.

In addition to "Seegar," Theatre of Michigan plans to produce "Great Day in the Morning," starring Scott's wife, Colleen Dewhurst. The latter show is now in rehearsal and is scheduled to open March 15 at the Shubert here. Jose Quintero is directing.

Scott says he plans to remain as star of "Seegar" on Broadway.

N.Y. State's Deity Tabu

On the basis of a 51-year-old N.Y. State law, the current Broadway production of "Gideon," is an illegal presentation. So were such other notable shows as "J.B.," "The Green Pastures" and "Dear Judas."

The League of N.Y. Theatres has been asked by Fred Coe and Arthur Cantor, coproducers of "Gideon," to petition the N.Y. State Legislature for repeal of the law which, although ignored on Broadway, forbids the representation of God on the stage under penalty of license revocation for the place where the "offense" is committed.

The Coe-Cantor move is, of course, a spoof gimmick with publicity overtones. The producers learned of the old anti-Deity-presentation statute by chance, and have no intention of pursuing the request for repeal action. Also obviously, there has been no suggestion of prosecution on the violation.

Concert Reviews

Chieko Hara Cassado

(Town Hall, N.Y.)

To help the Japan Society's music scholarship fund, Mme. Cassado wife and accompanist of the eminent Spanish cellist, Gaspar Cassado, gave her first NY solo recital. Her program offered Mozart, Beethoven, Schumann, Debussy and closed with Chopin. Though at times uneven and unorthodox in pacing and phrasing her playing had expertise, sensitivity and in her interpretation of Schumann's "Carnival" was emotionally convincing. Also the Debussy offerings presented their essential character and atmosphere. Mozart's Fantasy in D minor and Beethoven's sonata in D major op. 28 had proper style and only the Chopin works (Barcarole, two études and the B flat scherzo) lacked power and in the search for it there was far too much energy.

A friendly public, in great part Japanese gave the artist an enthusiastic reception. Goth.

Andre Kostelanetz

(With Phyllis Curtin)

For the first of his three "pops" for the N.Y. Philharmonic, Andre Kostelanetz made it "Music of Vienna." An excellent choice it was though the opening number to be exact: was from Salzburg, young Mozart's Symphony No. 24 which got a sparkling performance. Soloist was Phyllis Curtin who recently returned from the Vienna Opera where she acquitted herself very well adding to the roster of young American singers who are successful abroad. At Carnegie she sang brilliantly and evidently has been able to absorb some of the Viennese tradition (though unfortunately she sang in English) mainly in the Lehár and Oskar Strauss selections. On the more classic side she contributed Mozart's "Exultate Jubilate" (K. 165) and an aria from the "Marriage of Figaro."

The orchestra obviously enjoyed it and Kostelanetz again revealed himself as an able program builder. Goth.

CAN'T DELIVER MUSICAL

Atlanta Subscribers Get 'Critics Choice' Instead For Finale

Atlanta, Feb. 27.

Marvin McDonald, manager of the Atlanta Music Club, sponsor of the Atlanta Theatre League legit series here, has had to renege on a promise to give ATL subscribers a musical at the fifth and final offering of the season. Unable to line up a touring tuner for local showcasting, McDonald has, instead, booked "Critics' Choice," co-starring Jeffrey Lynn and Wanda Hendrix, as the series' closer March 5-7.

Shows brought in thus far this season by McDonald include "Thurber Carnival," the National Repertory Theatre's "Mary Stuart," "Miracle Worker" and "Best Man." Subscribers have been offered their money back on the last presentation if they don't want to see another play in place of the promised musical.

1,452 CANADIANS IN ACTORS EQUITY ASSN.

Canadian membership in Actors Equity, which was 562 in 1957, climbed about 158% to a total of 1,452 at the end of 1961. That was revealed at the annual meeting of the union's Canadian branch, at which Canadian representative Larry McCance stated the proportionate ratio between Canada and the U.S. was "reasonably steady." He commented, "we have one tenth the population, approximately one tenth the membership, and one tenth the amount of work."

McCance reported that during 1961 payments out of production bonds amounted to over \$8,000. He observed that 1961 has been a tough year for several theatres and that industrial show activity during that period had "fallen off drastically."

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Inside Stuff—Legit

Howard Taubman's complaint in N.Y. Sunday Times drama section concerning deterioration of Broadway productions during long runs, a piece headlined "Who Minds the Store?" brought response from vet stage manager, Robert Downing, whose current assignment is "Camelot." Downing advocated, in part:

"Since the producer foots the bills, it would seem that in addition to supervising the investment in his trust, he should specify by contract his recognition of the need for his creative people to make return visits to the production on a regulated schedule.

"If these check periods were observed, with notes and rehearsals given by the brass, the stage manager's burden would be lightened considerably. Also, under such conditions, with a show remaining in better shape during its run, it might be possible to obtain more attractive replacements when original stars leave. The public cannot know, of course, how often managements are willing to pay first-class cast replacements a year or so after an opening, only to have the generous offer refused because top actors fear to be seen in a disintegrating attraction."

It is understood Downing's letter carried a deleted paragraph calling attention to VARIETY's custom of follow-up reviews on long-run shows, which Downing stated often had salutary effect on everyone concerned with production so covered. Another paragraph, concerning unsuccessful attempt of stage managers in the 1940s to form autonomous craft union either within Equity, or with another theatrical trade union, also was dropped from printed version of the letter.

Minneapolis Tribune columnist George Grim reports, "One of Orpheum Theatre manager Bob Whelan's ticklish chores just before a Broadway show opens, is to fight out the size of type on the program cover. He and Eddie Schwartz, the printer, have a time of it.

"For instance, the title page 'A Thurbur Carnival,' when it opened for a six-day run starts with 100% as the size of type for the names of Imogene Coca, Arthur Treacher, King Donovan, all on a single line. The late Mr. Thurbur gets 50% size, same as the next three members of the company.

"After that, a pair of actresses gets 35%. Then back comes 50% for the composer of the music and the director. Even the four managers must be on the program cover, although with a modest 10% type size. There are 13 MUST type sizes on one single Orpheum program page.

"What's more the house boards—the placards about the show—must be followed right down to the quarter of an inch in ordered sizes. 'And couldn't Mr. Thurbur have made a piece out of that!'"

Equity, the official publication of Actors Equity, won three awards for labor journalism at the International Labor Press Assn. convention in Miami last December. A total of 58 citations were given to labor publications by ILPA, which consists of editors of newspapers and magazines published by unions affiliated with the AFL-CIO, as well as national, state and central bodies.

The Equity magazine, edited by Dick Moore, copped a Certificate of Merit for Editorial Excellence. This award is based on the overall quality of a publication. The other two Equity citations were for cartoons by Susy McHugh, daughter of film-legit actor Frank McHugh. Her work for the mag placed both first, for the cartoon that appeared in the October, 1960 issue, and second, for the cartoon that appeared in the February, 1960 issue.

A total of 863 entries in all categories were considered by a panel of 12 professional newsmen, marking the first time the labor publications had been judged by working journalists.

Sans Mirrors

London, Feb. 27.

Type-casting-de-luxe. Kate Lansbury, assistant stage manager for Elaine Dundie's backstage play, "My Place," at the Comedy, has a walk-on role in the show. She plays an assistant stage manager.

Two Philly Opera Cos. Making One; Some Unhappy

Philadelphia, Feb. 27.

Two local opera companies plan to merge to give the city a full season of opera. Philadelphia Grand Opera Co. voted to consolidate with the Philadelphia Lyric Opera.

The combination will also mean that the City's annual contribution of \$50,000 to the cause of lyric drama will go to one company instead of being split between rivals. H. Douglas Paxson, president of the Grand, said the merger was voted by a "good majority." But dissenters on Grand's board said the vote was 14 to 11, and declared the meeting unconstitutional because it wasn't properly advertised.

Paxson said another meeting would be held within 15 days to ratify the consolidation. Louis Stein, head of Food Fair Stores, and president of the Lyric, is in strong favor of the joint action. The new company will be known as the Philadelphia Opera. Under the present divided setup the Grand presents six operas a year; and the Lyric does 10.

Wrestling promoter Aurelio Fabiani, founder and general manager of the five-year-old Lyric, will become general manager of the new company. Paxson will be president, and Stein will become chairman of the board. Anthony Terraciano, veteran general manager of the Grand, will continue on the board only in an advisory capacity, a circumstance that doesn't sit too well with the older members of the Grand's board.

The Grand was first formed in 1926 with Leopold Stokowski as honorary conductor. It was later disbanded and reformed in 1955 by the merger of the Philadelphia LaScala Co. and the Philadelphia Civic Grand Opera.

Off-Broadway Review

Dumbell People in a Barbell World

Kenneth J. Stein & Maxwell Silverman presentation of drama in three acts by Dan Blue. Directed by George Mallonee, designed by Bill Bohnert. Opened Feb. 14 '62 at the Cricket Theatre, N.Y.; \$3.50 top weekdays, \$4.50 weekends. Cast: Jan Miner, Teresa Hughes, Lon Clark, Virginia Chew, Alfred Leberfeld, Stephen Strimpell, Paula Victor, Helen Bonstelle, Nancy Henshaw, Ann Laurence, Gil Biedcoe.

In "Dumbell People in a Barbell World," Dan Blue makes the valid point that many who seem to be misfits are really human beings of worth and dignity. But although the philosophy is praiseworthy, the author's skill is limited, and the play is too incredible and tedious to be either uplifting or entertaining.

The three episodes that comprise "Dumbell People" are unrelated in content, although some of the same characters appear in each segment. In the opener, the weakest of the lot, a young man tries to convince his parents to leave the ramshackle apartment they have lived in for 30 years.

The dialog is hackneyed and the situation is ridiculously exaggerated. Stephen Strimpell as the son and Virginia Chew and Alfred Leberfeld do nothing to relieve the tedium. Jan Miner is delightfully nutty as a dowdy neighbor, but her part in the episode is small.

The second segment, "The Little Lady of Friday Night," is the most rewarding, chiefly because Miss Miner plays the leading role. The setting is the lobby of a deteriorating hotel. Miss Miner, as an oddball who spends every Friday night there watering the plants, dusting the furniture and caring for things that do not belong to her, reveals in a long and touching monologue the circumstances that ruined her life. The episode is too long, and much of its humor is insipid, but it contains the playwright's best writing, and Miss Miner's performance makes it worthwhile.

Third segment, "Man With the Tranquil Mind" is less successful. Set in a church auditorium, it concerns a pathetic physical-culture expert and the ladies who have hired him to speak. They have been unable to sell any tickets, and in order to spare the speaker's feelings, attempt to deceive him with tape-recorded applause and by turning up the footlights so he can't see the empty auditorium.

He discovers the truth, realizes that he can find happiness in another occupation and in marriage with his long-suffering fiancée, Paula Victor as one of the church

women, Ann Laurence as a young ballerina and Teresa Hughes as the fiancée are fine, but Lon Clark is unbelievable as the health expert, and the rest of the cast is inadequate.

Bill Bohnert's sets are serviceable. But George Mallonee's direction is univertent and tiresome. **Kenn.**

CONVENTIONS SLATED IN N.Y. DURING MARCH

Scheduled major conventions and industrial-commercial exhibitions likely to draw substantial numbers of visitors to New York during March, with the respective dates and attendance of each, are as follows, according to the N.Y. Convention & Visitors Bureau:

AMERICA'S March 2-4 (20,000). American Camping Assn. March 8-10 (3,000). Wholesale Stationery Assn. March 8-10 (1,000). N.Y. Coliseum Antiques Fair, March 10-18 (60,000). International Flower Show, March 12-18 (125,000). National Electrical Industries Show, March 11-14 (10,000). Variety Merchandise Fair, March 11-13 (5,000). Child Study Assn. of America, March 12 (1,000). American Toy Fair, March 12-17 (15,000). Columbia Scholastic Press Assn. March 15-17 (4,000). Beverage Spring & Summer Exposition, March 18-21 (25,000). Metropolitan Juvenile Style Mart, March 18-22 (3,000). International Beauty Show, March 18-21 (2,000). Assn. of Highway Officials of the North Atlantic States, March 21-22 (1,000). Paint & Wallpaper Dealers Assn. of Greater N.Y., March 24-25 (1,000). International Photography Fair, March 24-April 1 (10,000). International Radio & Electronics Show, March 25-29 (40,000). National Sales Promotion & Marketing Exposition, March 28-30 (2,000). International Stamp Show-Interplex, March 30-April 1 (1,000).

Repertory in Atlanta

Atlanta, Feb. 27. Academy Theatre, Atlanta's resident acting company and producers at last year's Southeastern Shakespeare Festival, has inaugurated a repertory system with the presentation of Christopher Fry's "The Lady's Not for Burning" in its new 200-seat home on Howell Road, in Buckhead area.

Samuel Beckett's "Endgame" will be presented the following night. Academy Theatre's new home is former Buckhead Baptist Church. Ground floor contains nine rooms for offices and laboratory and classroom of academy's students. Auditorium is on second floor, reached by steps from front of structure.

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I am looking for a boy to play a leading part in my next movie. He has to be 19-21 years of age. The part is Greek, but actor can be of any Mediterranean stock. He should speak WITHOUT an accent of any kind.
ELIA KAZAN

SPOOF REVIEWERS AS TO MERMAID'S STAGER

London, Feb. 27.

Bernard Miles hoaxed night-riders and critics at the recent opening of "The Bed Bug" at the Mermiad by naming Giles Fletcher as responsible for staging the play. In a phoney program biography Fletcher was described as an Australian who had been fisherman, actor, deep-sea diver, boxer, painter, bullfighter and journalist. "The Bed Bug" was described as his first live production.

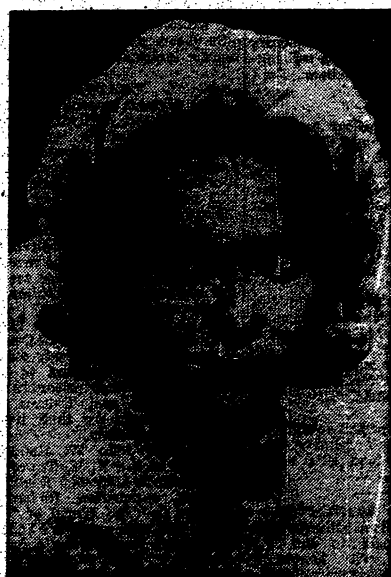
Several critics praised the staging of the play. Others thought it unwise for such a big production to be put in the hands of an inexperienced man. Several other managements called the theatre to contact Fletcher for work on future productions.

It then came out that "Giles Fletcher" is really Miles himself. He explains "So many people in the cast chipped in with ideas that it would have been unfair to take the credit for the production myself."

Add Famous Lines

Editor, VARIETY:
May an addict of blood and thunder melodrama, dating back over 60 years at the Syracuse playhouses, supplement the famous lines" compiled in the 56th Anniversary Edition?
"If Queen Bess wins, play 'Dzie.' If she loses, play 'Massa' in the Cold, Cold Ground."—"In Old Kentucky."
"They say my father killed a man!"—"The Silver King."
"Back to the works, men. There will be no strike today!"—"The Lost Paradise."

Jess Freeman.



GRACE OLSEN
as "MARIA"

in THE SOUND OF MUSIC

(National Company)

SHUBERT THEATRE, Chicago
MARCH 5-10

Management: GLORIA SAFIER

Zara's Shift

Louis Zara has shifted from Ziff-Davis to beef up the adult-trade division of Follett Publishing. His title is editor-in-chief.

Follett, a leader in juvenile books, is expanding its trade department.

Trailerizing A Libretto

By means of an inventive promotion package, Popular Library is spreading the news of its recently issued novel, "The Coming of Fabrizze," by Raymond De Capite. Original publisher was David McKay.

Editor James Bryans felt that "Fabrizze" could make a musical comedy and discussed this with associate editor Madeleine Karer who is also a professional lyricist and a member of the American Guild of Authors & Composers. From the discussion came the original song Miss Karer created, "Here Comes Fabrizze!" Music is by Lou Thomas.

The promotion package is made up of a basket containing copies of the book, a bottle of wine, and a recording of the song. The lyrics give a capsule version of the book's rags-to-riches tale of the Italian immigrant, Fabrizze.

The baskets are being sent to theatrical producers.

Glenn Into History

The 1962 Collier's Encyclopedia came off the press and out of the bindery with the story and photographs of Marine Lt. Col. John H. Glenn Jr.'s historical orbiting feat within 72 hours after the event.

Martin Caidin, the space writer and radio commentator, had been assigned by Collier's to do the on-the-scene coverage for the encyclopedia from Cape Canaveral and within 30 minutes he had wired his story to New York from whence it was phoned to the printing plant in Hammond, Ind., where forms had been held.

King, Beecham, Douglas

Comedian Alan King's "Anybody Who Owns His Own Home Deserves It" is due via Dutton shortly, written in collaboration with Kathryn (Mrs. Cornelius) Ryan. Much of the material is familiar to tv, variety and nitery audiences about life in suburbia.

Charles Reid's biography, "Thomas Beecham," is also on the Dutton lists, as is Francois Sagan's newest novel (translated from the French by Anne Green) titled "The Wonderful Clouds."

Dutton just published another professional funnyman's book, his third, "A Funny Thing Happened To Me On My Way To The Grave," by Jack Douglas, nitery comedian and comedy writer for Jack Paar.

Beaton's Memoirs

Cecil Beaton's diaries, 1922-1939, collected as "The Wandering Years" (Little, Brown; \$5.95) is, like the author-artists other books, a beautiful work to contemplate, filled with sketches and noteworthy examples of Beaton's designs and photography. The writer is also a prolific gossip about people in high places, and concerning his famous friends in the arts. He has few peers as an amiable, tasteful and observing international traveler, and many of his reflections are not only cogent, but occasionally moving.

The artist as a young man, particularly when the protagonist struggles in an unhappy family group, is classic material; and Beaton makes the most of it. A pleasant, bedside volume.

Stratford-Backgrounded Novel

American Shakespeare Festival Theatre's acting academy in Stratford, Conn., provides the background for "When Love Speaks," a novel for "young adults" by Amelia Elizabeth Walden.

The 221-page book, published by Whitteley House (\$3.50), recounts a summer season's stage-school experience by the teenage central character, Miranda. Miss Walden spent several months backstage with the ASFT academy staffers doing her research, and the book reflects it.

The authoress is considering doing a sequel with the same locale.

Berlin's Golden Twenties

Berlin's Golden Twenties linger on in the memory of many. Especially this city's vet showfolk and press people have a soft spot for this era. Never before and never thereafter had Berlin such a great, glamorous and gay show-biz life. Herbert Pfeiffer, one of Berlin's leading drama critics, was a participant of the then era. His book, "Berlin Zwanziger Jahre" (Berlin's Golden Twenties), published by Rembrandt-Verlag (Berlin), tracks down this historical chapter. Pfeiffer is an outstanding stylist and connoisseur of the trade. His book makes excellent (and sentimental) reading. It contains around 50 pictures. The names speak an eloquent language: Max Reinhardt, Erwin Piscator, Leopold Jessner, Conrad Veidt, Pola Negri, Elisabeth Bergner, Emil Jannings, Marlene Dietrich, Mady Christians, Heinrich George, Fritz Kortner, Heinrich Mann, Ernst Lubitsch, Fritz Lang, Fritz Massary, Josephine Baker, Mary Wigman, Asta Nielsen, Gitta Alpar, Richard Tauber, Paul Graetz, Rudolph Nelson, Kurt Gerron, Erich Carow—only a small percentage of great personalities of an unforgettable decade.

Rothschild's Up to Date
The publication last Monday (19) by Athenum of "The Rothschilds," by Frederic Morton, coincided with the conclusion of his four-part series, "The House of Rothschild," in the current (February) Holiday mag. The series began with an eight page spread in last September's issue. The book contains considerable additional material.

"The Rothschilds" will be published in England this spring by Secker & Warburg, and in Paris later this year by Gallimard. It will be serialized in the Parisian daily, France-Soir. Julian Johnson, who 25 years ago produced the film, "The House of Rothschild," starring the late George Arliss, for 20th Century-Fox, has expressed interest in the screen rights to the book.

Some of the most spectacular events in the Rothschild family history have occurred since the 20th-Fox picture and are told in detail for the first time in Morton's book. They include: the Gestapo imprisonment of Louis de Rothschild, head of the Austrian house, and the conspiracies attending his release; the investigation, largely by the present director of the Metropolitan Museum of Art, N.Y., leading to the recovery of millions of dollars' worth of art treasures belonging to the French branch of the family and seized and hidden by the Nazis during World War II; and the remarkable Rothschild comeback, made largely without public fanfare, to financial and social supremacy in the 1950s and 1960s.

Holt's 3 Show Biz Books

"The 6th Art: 24 Views of Television Today" is being published by Holt, Rinehart & Winston next August. Project is being done in association with CBS and is a collection of opinion by the medium's effect on American life.

Norris (Phoenix Theatre) Houghton's "Return Engagement" is a sequel memoir, and Edwin Duerr's "The Length and Depth of Acting" is also a theatre book. Both are spring items.

New Blood at Musical America
Musicologist Everett Helm, who has been resident in Europe for some time, returns to his native land as editor of Musical America. This is the 63-year old longhair monthly owned for the past two years by its own whilom ad staffer, Theodore Johnson, who turned to publishing after a career as an opera singer.

Helm, who is already on the job, replaces Robert Sablin, who was on the staff 26 years. At the same time publisher Johnson has brought in a new managing editor, Bernard Raab, recently with Sigmund Spaeth's staff. He replaces Warren Cox.

John A. Coia remains with the monthly as staff photographer and with the added title of assistant editor.

Britain's 'Swaffers'
British journalism, hitherto without a counterpart to the U.S. Pulitzer Prize, will henceforth compete for the Hannen Swaffer Prize, so named for the recently-demised Fleet Street editor of international renown.

Award, to be worth \$2,000 annually, is being set up by the People, London-based national Sunday paper.

Orion's Film Books

Orion Press will publish "Four Screenplays of Michael Antonin" with an introduction by the Italian producer to the four scripts he authored and directed: "L'Avventura," "La Notte," "Il

Grido" (The Outcry) and "Eclipse" (L'Eclisse), latter currently in the editing stage and not due in the U.S. until fall. "The Night" is the official Italian nominee for this year's "best foreign film" Academy award and already won the 1961 Berlin Film Festival's grand prize, the Golden Bear. Louis Brigrante did the translations.

Orion plans other film books: "The Westerns," a social-historical study of Western films, by George Fenin and William Everson; and Jonas Mekas' study of "The New Cinema."

Vulgar and Disgusting—So What?
The Twists entered into an important legal decision here last week. Superior Court Chief Justice Samuel B. Epstein, commenting on contemporary mores in a ruling legalizing the sale of Henry Miller's "Tropic of Cancer" in Chicago and its suburbs, said: "A degree of sexual frankness shocking a year ago creates no particular comment today. Newspapers which hypennated the word hell, h—l, today report with propriety stories of adultery, rapes and other crimes as routine items of news. The coverall bathing suit is being replaced by the bikini. The ballroom dance of old has been replaced by The Twist."

Judge Epstein's 18-page decision declared that he found the novel "a work of literary merit" although, he said, he was shocked when he read it the first time. He issued an injunction restraining the police of Chicago and five suburbs from interfering with the sale and distribution of the book. The ruling came as a result of a suit filed by Grove Press, the publisher, and the American Civil Liberties Union after the police banned the novel in the city and some suburbs.

The judge said he deemed certain passages of the book vulgar and disgusting, but, he said, citing the U.S. Supreme Court ruling on past obscenity cases, a literary work must be taken in its entirety, not piecemeal. "By the standards of today," the opinion said, "the use of dirty words or the description of lewd and vulgar incidents do not seem to have the impact upon our moral sense as they did. Perhaps society is more sophisticated today than it was a generation ago without any loss of its moral values."

Rubin's Memoirs

Rights to the memoirs of Porfirio Rubirosa, the former Dominican Republic diplomat, also w.k. in safe society circles, have been obtained by the Martin Goodman office. Publication deal has not yet been set. Rubirosa is now in Europe penning the tome.

Goodman office feels that the work by the five-times-married playboy-diplomat will deal as much with cloak-and-dagger aspects of his exploits on behalf of the Trujillo Government as with his romantic escapades.

CHATTER

Dick Hyman, specialist in books on jinxes and oddball laws, has collaborated with sportswriter Frank Graham on a baseball book, dealing with superstitions, beliefs, or-ports, etc., which David McKay will publish. Temporary title is "Who's On First?"

James W. Elliott, Atlanta newspaperman and program director of a radio station there, has recreated an 1865 Mississippi river tragedy, the explosion of the Sultana, in "Transport to Disaster" which Holt, Rinehart & Winston is publishing. Authors' grandfather was a survivor of the tragedy and the 2,500 passengers, most of them paroled Civil War prisoners from Andersonville and Cahaba, perished or fought for their lives in the river explosion.

The late John W. Randolph's writings in the N. Y. Times have been collected by old friend and hunting companion Richard A. Wolters in "The World of Wood, Field and Stream," which was Randolph's longrunning column in the paper. Holt, Rinehart & Winston publishing. Red Smith wrote the introduction.

Hawthorn Books' prez Ken Ginger "pouring" for the National Book Award visitors at their New York apartment March 11.

Long Island Times Inc. has filed a certificate to conduct a publishing and printing business in Lynbrook, Nassau County.

The fatal Starr Faithful romance of 1931 is the basis of Peter Becker's fictionized book, "The Love Thieves," due from Holt in May. Same pub-bringing out "The Partisan Review" Anthology," edited

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

News that Danny Thomas' 20-year plan is now a completed project and opens for biz will be hailed with delight by both cynics and idealists. It means he has finally made good his promise to that apostle sitting the second from the right at Leonardo da Vinci's Last Supper (St. Judas Thaddaeus, not Judas Iscariot), a promise El Beaco made to build a shrine to the patron saint of hopeless cases. The 100 bed hospital for children of all races and creeds has been completed in Memphis. It actually opened on All Saints Day (Nov. 1) last year. But its dedication was Feb. 4—Danny Thomas Day in Tennessee.

His People Learn About "Ovenheat"

It began as a project that might cost \$750,000. It has cost \$3,000,000. But along the way Danny Thomas learned about maintenance. So he organized the American Lebanese Syrian Associated Charities and told them it was their job to keep the hospital going. That meant raising another \$2,000,000 bucks.

Some 20 years ago when the actor asked St. Jude to give him a sign as to whether he should stay in show business or get an honest job, he had \$7 to his name, and his name wasn't Danny Thomas. Today he stars in a television show which has been among top rated for years and partners the Andy Griffith Show, which is also among Nielsen's toppers. He also has a piece of the Joey Bishop Show—a cluster worth millions to the Amos Jacobs Dynasty.

This is progress for a star in his ninth tv season, especially when he admits that in the past he has been fired four times. He says Kleenex and Dial fired him when he had a top rating.

And Use The Grounds For Asprined Caffeine

When he was pitching for Post Cereal and Sanka a few years ago he once begged at a benefit, "It's not important that you eat them but buy them. For a good cup of coffee I drink Maxwell House but Sanka is very good for dyeing Easter eggs. Maxwell House and Sanka are made by the same company. What would they do with all that caffeine—throw it away? Of course not. They put it in Maxwell House!"

He has succeeded in every facet of show business except Broadway, and he cannot be rated a failure there because he has never tried legit. However, he has tried dramatic roles in television and has come out all right. Well, as good as Groucho Marx.

Around the Desilu lot he is known as the toothless lion. He is Hollywood's noisiest worker. He bellows when happy or frustrated.

At the beginning of each season he informs the 119 persons involved in the Danny Thomas show, "Now, you may be sure before the season is over I will scream and yell. Let me yell. I want you to know here and now that nobody can be fired from this show."

In the 1957-58 season his show hit the top. It maintained that No. 1 spot among comedy programs all the next season. Since then it usually stays among the first 10 even against all the sniping of western and gangster operas.

Good Subject, Everybody Shaves It

He believes the basic reason for the show's success is its pre-occupation with trouble. "Nothing is shared by so many people," he adds. Married 26 years Jan. 15 to Rose Marie Mantell, a girl he first met in radio when she was 14; he has a rather simple formula for staying married: "Fight and make up. It's a cliché you're going to disagree and the secret of success is in not carrying the conflict over to the next day."

He doesn't think the divorce rate is higher among people in show business. "It doesn't come anywhere nearly as high as among salesmen and stenographers," he insists. "Show people get more publicity when they split up, that's all."

In fact, his whole tv show is built around these family conflicts and they are not too far from his own private life, which also is relieved by comedy. Before he started his own CBS radio show in 1948 he had been with Don Ameche and Frances Langford in "The Bickersons" and that gave him some basic training in family feuding that has commercial value.

His comedy sense is like Jack Benny's, a very personal thing, and is premised on the belief that people prefer a fall guy to a wise guy. Incidentally, he doesn't think he is so funny, though he certainly can tell funny stories. He thinks Red Skelton, Lucille Ball, and, surprisingly, Eddie Bracken are our top comics.

He certainly talked loud enough for St. Jude to hear him. In high school in Toledo every kid knew that when Danny got on his feet he was good for 30 minutes. "On a rostrum," says his producer Sheldon Leonard, "Danny becomes nine feet tall." The intelligence could not have missed St. Jude's ear.

ed by William Phillips and Phillip Rahv, founders and editors of the PR, foreword by C. P. Snow.

Henry Lee, rewrite man on the N. Y. Daily News, will have his book on Prohibition, "The Ignoble Experiment," published next fall by Prentice-Hall.

Actress-nitery singer-Spanish concert guitarist Tana de Games' first novel, "Like a River of Lions," which the N. Y. Graphic Society just published, has a backstage and talent agency background. Flamenco singer, who toured with Argentinia, the flamenco dancer, worked for the OWI and has been a State Dept. and NBC and CBS scripter and commentator, and most recently with the UN's Israeli delegation. She speaks regularly for the Israel Bond Drive and the United Jewish Appeal.

Radio-tv-film scripter Robert Newman's first novel, "The Enchanter," due from Houghton Mifflin the fall.

Arthur Birsch appointed president and Alfred D'Apollito vice-president and plant manager of American Theatre Press Inc.

Rome columnist Sam'l Steinman, touring the U.S. since last December on his first return to his homeland in nine years, will be in New York for only one day Saturday (24)—at the Lambs Club—heading directly back to Italy.

Edward Ziegler, former McGraw-Hill editor and assistant city editor of the Raleigh Times, has authored "Men Who Make Us Rich" for Macmillan.

Mike Stern returns to Europe this weekend after having delivered the completed manuscript of his autobiography "An American in Rome," to Bernard Gels. RCA exec Frank M. Folsom, going over on company business in con-

nection with a new recording plant in the Italian capital, will be on the same plane with Stern.

Hollywood scripter Max Wilk's "Rich Is Better" due soon via Macmillan. He is the son of the late WB eastern story editor, Jake Wilk.

Macfadden has put out an updated paperback version of Big Joe Rosenfield's "The Happiest Man in the World," the autobiog, the radio gabber initially put in print in 1955 in hardcover. Rosenfield, who has done a stint at WMGM, is now heard in N.Y. on WABC Radio.

New Hope Inn Seeking A Pro to Manage It

Doylstown, Pa., Feb. 27. Harry Haenigsen, the cartoonist (Penny), and one of the stockholders of New Hope's Playhouse Inn, filed suit here against fellow stockholders Don Walker and Ben Snyder, charging they subordinated a \$73,375 first mortgage in favor of \$40,000 worth of Snyder's judgment notes, making Snyder's notes the first mortgage. Suit says "the three were appointed trustees for mortgage in 1954 and the action on the part of Walker and Snyder constituted a breach of trust."

The Playhouse Inn, adjoining the Bucks County Playhouse, is shuttered until April, unable to buck a winter without the tourist trade. Inn, which was most successful plushery in area when operated by Monte Proser and later by Odette Myrtil, is now seeking a professional manager willing to lease the place for two years and claim a percentage of the gross.

Broadway

Jimmy Durante has been voted this year's Page One citation by the N. Y. Newspaper Guild.

Fan Mail Inc. has been chartered to conduct a business in providing services to celebrities, with offices in New York.

Doug Helgeson, theatrical press agent, down to Miami and other southern points ahead of touring dancers of Ball.

Warners staging its press preview of "Rome Adventure" aboard the Cristoforo Colombo, followed by a buffet party.

The Astor Rubinstein's hosted a pour for visiting French dramatist Marcel Achard and his wife at their Park Ave. digs Sunday (25).

Stratford Int'l Film Searchers has registered a certificate to conduct a motion picture film and equipment business, with offices in New York.

Closed circuit funds-raising event next Nov. 15 on behalf of National Cultural Center in Washington has a new honorary chairwoman, Jacqueline Kennedy.

"The Limbo Kid," new play by Robert Downing, will be tried out Feb. 28-March 7 at the Virginia Museum Theatre, Richmond; Hansford Rowe directing.

"Love Letters," recorded by Kitty Lester on Era Records, is published by Famous Music Corporation. Ad typo last week misspelled Miss Lester's first name.

George Zauderer, president of the Barbizon, Victoria and Beacon Hotels, elected a director and finance committee member of the Insurance Co. of the Americas, of Puerto Rico.

Mrs. Frances Preston, ex-St. Regis Hotel p.r., now dittoing for the posh Caribbean Beach Club, Antigua, British West Indies, a subsidiary of the Mayfair-Lennox Hotels of St. Louis.

Dr. Simon R. Mitchneck left New York last Sunday (25) for several months' stay in Mexico City, where he'll serve as speech consultant for the III Task Production Ltd. film "Wounds of Hunger."

Show-minded Robert Gould, a Choate prep school undergraduate and son of showman-industrialist Harry E. (and Lucille) Gould, now has imprinted on the flap, when writing his parents, this "return" address: c/o VARIETY, 154 SoHo St., Bklyn, N.Y.

Karl (Charlie) Inwald, long at El Morocco's Champagne Room with the late Andre Bode later succeeded on the violin by Fred Fessler; now soloing at the Cafe (Hotel) Carlyle, while George Feyer, a fixture in this spot, is concert touring.

Films For Fashions Inc. has registered a certificate to conduct a motion picture films and theatrical programs business in New York. Capital stock consists of 200 shares; no par value. Hall, Casey, Dickler, Howley & Brady were filing attorneys at Albany.

Dore Schary and Adial Stevenson made copy at UN showing the playwright-producer presenting a library of books and pamphlets on disarmament to the chief U.S. delegate to the UN. Presentation was on behalf of the National Committee for a Sane Nuclear Policy.

Mrs. John D. Rockefeller Jr., a frequent donor of the production costs for operas presented at the Metropolitan extends her largesse to the N. Y. City Opera. Contribution makes possible Benjamin Britten's "Turn of the Screw" on March 25. Sum involved undisclosed.

"The Negro Creative Artist and His Roots" is the subject of a series of six symposia on theatre, music, literature and the visual arts to be presented by the American Society of African Culture at its New York headquarters with the first session scheduled for tonight (Wed.).

Gazettes couldn't resist, apropos Sunday's (25) two-man heist at the Rivoli Theatre, making the point that it happened while street gangs ("West Side Story") were rumbling on the screen. Initial tally by Joseph Smith, house manager, indicated a \$7,000 loss (weekend receipts), but could go to \$16,000.

A new book which has appeared on the Italian Market and is expected to be published very soon in U.S. is a collection of caricatures which Enrico Caruso contributed in the early years of this century to an Italian newspaper in New York, La Follia di New York. The editor was Riccardo Corridoro.

French tourism state secretary

Jean Salnteny hosting a Rainbow Grill cocktail to celebrate the inauguration of the combined new French tourist facilities in Rockefeller Center (Maison Francaise). These include "France," as the tourist information office will be known, the French Govt. Tourist Office, French Line, Air France and French National Railroads.

Actress Billie A. Hayes (Billie A. Brosch) explains her voluntary petition in bankruptcy last December as having been induced by a contingency signing of notes which were discounted by a third party, resulting in her being sued by a commercial factoring outfit. Actress states others in the profession found themselves needlessly involved because of this third party action.

For a week preceding Ash Wednesday, a Carnevale Italiano is held annually at Leone's restaurant on West 48th for benefit of the Children's Orphanage at Bedonia, Italy. This year it falls on March 1 through March 5. Managing director Bruno Bernabo brings in the strolling Italian musicians, singers, clowns and tarantella dancers, and the customers join in the carnival with masks and kindred props.

Dr. Jules C. Stein, MCA board chairman, and Mrs. Stein hosting a reception Thursday, March 15, at their Beverly Hills manse, to mark the founding of the Jules Stein Eye Institute to be part of the Medical Center of the University of California. Institute is dedicated to the preservation and restoration of vision as well as ophthalmological education, research and patient care. This is the showman-medico's pet charity.

Carl G. Thurston, manager of the Waldorf-Astoria, shifts to the Hilton Hawaiian Village in Honolulu as an associate of v.p. and g.m. Edwin K. Hastings. Other shifts in the Conrad N. Hilton empire are Eric M. Hilton, manager of the Hilton Inn, Aurora, Ill., to the Shamrock Hilton, Dallas; as resident manager under v.p. and g.m. Porter P. Pariss. Lawrence J. Boyle, assistant manager of the Aurora Inn, becomes manager.

Scotland

By Gordon Irving
(Glasgow: DOUGLAS-8999)

Ted Ashley took over reins as manager of King's Theatre in Glasgow.

Alec Finlay, Scot comedian, packed for 1962-63 pantomime season at Glasgow Pavilion.

John Hanson set for spring dates in Scotland in new version of "The Student Prince."

Robert Wilson, Scot. tenor, playing to solid his concert tour of New Zealand and Australia.

Duncan Macrae, Scot legit comedy thespian, planning tour of Australia in Kenneth McKellar unit in June.

Barry Sisters, English vocal foursome, packed for "Andy Stewart Show" at Empire Theatre, Glasgow, in April.

J. P. Timmons named as new chairman of Scot branch of Cinematograph Exhibitors Assn., with Stanley Frutin as vice-chairman.

Edward Ashley, manager of Royal Court Theatre, Liverpool, named as manager of King's Theatre, Glasgow. He was formerly assistant at Alhambra, Glasgow.

Ted Ashley to Kings, Glasgow, as manager after a period of service at Royal Court Theatre, Liverpool. Stewart Murray, assistant at Edinburgh King's, replaces him at Liverpool.

Albuquerque

By Chuck Mittlestadt
(Diamond 4-1596)

Met tenor Jan Peerce in town for concert at Civic Auditorium.

George Cory named new manager of indie station KMGH here, succeeding Vito Simon.

John Devoti, formerly with Midmar Hotel in Santa Monica, Calif., new manager of Franciscan Hotel here.

Hugh Marlowe, film-tv actor, in to guestar with Albuquerque Little Theatre in production of "Yum Yum Tree."

Jess Price, former city editor with Santa Fe daily New Mexican, named editor of monthly New Mexico Farm and Ranch Mag.

Bob Lawrence, former newspaper man with Albuquerque Tribune, named to handle publicity campaign for New Mexico governor aspirant Jack Campbell in upcoming Demo primary.

London

(HYDRA Park 4561/2/3)

"Irma La Douce" at the Lyric Theatre just notched its 1,500th performance.

Pat and Shirley Boone robbed of property worth \$2,800 from their home at Roehampton, near London.

Producer John Brabourne hospitalized for two months, and missed preem of his pic, "H.M.S. Defiant."

Van Johnson left cast of "The Music Man," and is replaced by Gordon Boyd. He sails for N. Y. on March 7.

Peter Rogers hosting a "stag" lunch for the press after the trade showing of "Twice Round The Daffodils" Feb. 28.

Paul Beard, leader of the BBC Symphony for about 25 years, will retire in the fall, and be succeeded by Hugh Maigaur.

Harry and Bertie Meadows throwing a cocktail Thursday (1) to mark the opening of their casino at the 21 Club.

Hughie Green hired London buses to take friends to the country for a "beef and beautifuls" picnic on Sunday (25).

Current visitors include Maria Callas, Yves Montand, Juliette Greco, Sam Engel, Fritz Lang, Curt Gowdy and Richard Fleischer.

Alicia Markova scratched her trip to Manhattan to dance with the Metropolitan Opera Company; she's convalescing after a tonsil operation.

The Queen will visit the Piccadilly March 12 to see the Compagnie Marie Bell in the original French version of "Ring Around The Moon."

From London Sol Hurok trekked to Moscow for two weeks and thence Warsaw, Copenhagen, Oslo, Milan and Paris before returning to the U. S. mid-March.

Philadelphia

By Jerry Gachan
(319 N. 18th St., Locust 4-4848)

Society handleader Bill Stein returned to Mayfair Room, in Germantown, Feb. 23.

Bill Rodstein, operator of the Sinatra Room, visited the west coast and Reprise Records.

Tommy and Donny Day, comedy duo, jetted to Germany to work four weeks in Army installations there and in France.

Ludy Van Love, ASCAP songwriter and vet violinist, exited show biz to open a retail candy shop in Hammonton, N.J.

The Frankie Brent Revue, booked for four weeks in Hotel Fremont, Las Vegas, Jan. 10, has had the run extended to April 4.

Max Goberman, musical director of "Milk and Honey" on Broadway, will spend a day off in Philly, conducting a chamber orchestra at the Commercial Museum, for the German exhibit (March 18).

Sam Schwartz, owner of Shubert Theatre, marking his 25th annl in show biz. He started with "Pins and Needles," revue by Harold Rome. His silver annl production is "I Can Get It For You Wholesale," another work by Rome.

Berlin

By Hans Hoehn
(780294)

"My Fair Lady" marked 125th performance at Theatre des Westens.

Harry Piel, 69, former German filmstar, looking for apartment here.

The 12th annual Berlin Film Festival will be held June 22-July 3.

Most of the carnival fetes have been cancelled here because of the Wall.

Pierre Thevenard, French short film director, heads the jury at upcoming Oberhausen Short Film Fest.

Actor Walter Janssen, who appeared in more than 100 silent and talking pils, celebrated his 75th birthday.

Voll Geller and Walter Morath, Swiss cabaretists, currently at Renaissance Theatre, call their program "Dolce Vita."

Director Kurt Hoffmann wants to hire Czech filmmakers Lana Brejchova and Ivan Mistrik for a pic he intends to shoot in Prague.

Heinrich Boell, successful contemporary author, came to Berlin to write the dialogs for filmization of his book "Bread of Former Years."

Nathan D. Golden, of Washington, D.C., given the Federal Cross of Merit for his contributions to

German-American film trade relations.

The top hits in Germany last month were "Mexico" (Bob Moore), "Tanze Mit Mir in Den Morgen" (Wendlandt), "Schwarze Rose, Rosemarie" (Peter Kraus) and "Sauerkraut Polka" (Gus Backus).

Las Vegas

By Forrest Duke
(DUDLEY 4-4141)

Happy Jesters returned to Stardust lounge, this time with top billing.

Paul Winchell inked to share bill with Polly Bergen when she debuts at Dunes May 3.

In from LA to take over as new publicity director of the Nevada Club is Allan Berkman.

Floyd (The Other) Patterson opened at the Sans Souci with his 11-piece twist music group.

Jerry Van Dyke a solid click with first-nighters in his Vegas debut at Tropicana Lounge.

Kenne Duncan, tv character thesp, in for the new Hank Henry show at the Silver Slipper.

Kim Athas, exotic terper who is a regular at the Silver Slipper, buying a home in Las Vegas.

Nat Brandwynne back as Flamingo orch maestro after a 10-week layoff because of heart attack.

Lee Jorden in from WCBS for taped interviews with Frankie Carle, Jerry Vale, Modernaires and Danny Costello.

Marlene Dietrich, attired in slacks, drove a bulldozer at the Riviera's ground breaking ceremonies for its \$2-room annex.

Louigi Coniglio, owner of the Strip's "Louigi's" eatery, broke ground for his new place to be opened this summer across from Dunes.

Dunes started a "sing along" gimmick with songstress Carol Simpson inviting rounders to chirp with her from 1 to 6 a.m. in the Sultan's Table restaurant.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF, 5920)

Jacques Charrier into the army after a long deferment.

Ludmilla Tcherina, terp-thesp, having an exhibition of drawings here.

Juliette Greco's illness put off her starring stint at local vauder ABC for one week.

74-year-old novelist Marcel Jouhandeau to have his first play done next season at Theatre Mathurins. It is "Leonora."

Jacques Tati's 10-year-old pic, "Mr. Hulot's Holiday," looks off for a split first-run re-run at a Champs-Elysees arty.

Bloody Algerian problem clashes here cutting into show biz attendance with films, theatre music hall and boites definitely off.

Cousin of clown Achille Zavatta, who usually uses only Zavatta as his monicker, can not use the same in his billing. He must use the Emilio Zavatta tag after Achille Zavatta sued him for using the last name alone.

Argentine pic director Leopoldo Torre-Nilsson starting a French-Argentine coproduction in Argentina using local thespas Paul Guers, Alexandra Stewart and Aida Valli. It concerns four missionaries killed in a Latino country among primitive Indians. Title is "Siesta Time Menace."

French femme film producer Christine Gouze-Renal, who made the Brigitte Bardot starer "A Very Private Affair," which Metro has for world distrib except for France, Italy and some French territories, off to U. S. He will huddle with Metro reps on two more pils she is prepping that the company might back for distrib rights.

Tokyo

By Dave Jampel
(Press Club; 211-3161)

Continuing revival trend: Towa will release "Devil in Flesh," which scored here in 1952.

French director Marcel Camus expected here after completing "Bird of Paradise" in Cambodia.

Kalsky Modern Ballet group replaced Bluebell unit at mammoth Mikado theatre-restaurant. Show will run three months.

Eddie Sereno has 16-piece Machito band booked to open Golden Akasaka around June 1 with three months of Latinized jazz.

Jack Paar due April 13 with producer Tom Cichras for week of filming before moving to Hong Kong and possibly New Guinea to sets for new NBC show.

Hollywood

Richard Zanuck returned from Paris.

Wilton A. Stewart joined Mitchell Camera Corp. as chief engineer.

Ted Taylor joined Columbia Pictures as unit publicist on "Diamond Head."

Margaret Irving, vet actress, recuperating from serious injuries in Anaheim, Cal.

Bob Yaeger joined UI to handle unit publicity on Ross Hunter's "If a Man Answers."

Wilbur McCaugh retired after 50 years as wrangler, stuntman, actor and assistant director.

Jack Doyle swings from choreographing Red Skelton CBS-TV show for featured role in Metro's "Billy Rose's Jumbo."

Frank Sinatra will emcee Screen Producers Guild's 10th annual Milestone Award banquet March 4 at Bevhilton, tap going to Bob Hope.

Brenda Lee nominated by National Assn. of Record Manufacturers as best-selling femme vocalist, Bobby Vee most promising male vocalist and Bill "Jose Jimenez" Dana best-selling comedy artist.

Chicago

(DELAWARE 7-4984)

World premier of Roger Corman's "Premature Burial" set for March 8 at the United Artists.

Erroll Garner will give a one-night concert at Opera House under the Harry Zelter banner.

Loring Stevenon, who staged "Gallows Humor" at Avonon-Ogden, directing annual U. of Chicago "Revels."

Third edition of "Hits of Broadway" revue opens Feb. 28 at Del Prado Hotel, with Henri Noel replacing the cast.

Lee Hauptmann, featured player in the Drury Lane shows, signed as Ronald Drake's standby in national company of "My Fair Lady."

Janis Paige, who was to have come in last week for the Auto Show, and to plug the March 9 Chrysler-sponsored Milton Berle special on NBC-TV, couldn't land in snowstorm, so she planed back to the Coast.

George Gobel, Patty Clark, Four Step Bros. and Frankie Masters Orch featured in two-day vaude at Arle Crown Theatre for the 10-day run of the National Boat Show, opening at McCormick Place this Friday (2).

Hong Kong

By Ernie Pereira
(Tel. 774156)

The annual Far East International Business Machines Corp. meeting, with 175 delegates from the Orient, has wound up here.

Christine Jorgensen here for nitery engagement at the State. Will be making the Far East circuit before returning to N.Y. via Europe.

Miss Kiyoko Otani, Japan's "Madame Butterfly" who has sung in New York's Town Hall, gave sole recital under impresario Harry Odell's banner.

The Blue Diamonds, brother singing duo, gave nitery, radio and tele performances during one week's stay here. Came in from Europe on their way to Malaysia, Singapore and Australia.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Fred Robbins in town; to London next.

Gene Pitney recorded four songs in Rome before training to Milan for tele guest stint.

Channing Pollock, magician-turned-actor, to Milan to appear on RAI-TV's "High Fidelity." Set for three more pils, first in Egypt.

Morino Formica poured to mark windup of "Musketiers of Sea" and to take star Pier Angeli after her recent marriage to Armando Trovajoli.

John Frederick faced with choice of roles in "Queen of Darkness" and "Cleopatra," or returning to U.S. and rehearsals on Garson Kanin's "Come on Strong."

In-and-out-of-Rome: Dawn Addams to Paris and 26 tele segments; Barbara Steele to Yugoslavia for pic stint; Douglas Crawford in town; Nino Krizan, Romolo Marcellini, and Leonardo Cortese back to Moscow, where they shot "Something New in East"; Mel Ferrer to Switzerland; and Dario Soria in for RCA conclave.

New Income Taxes & Show Biz

Continued from page 1

side to go to the mat with Congress with it, the tax reform plan would easily become the most dispute-laden bill ever to have the backing of an American President. It's loaded with politics.

The idea is to junk most, if not all, of today's tax dodges, deductions, back doors and gimmicks—and then lower the tax rate.

The total amount of money collected by Uncle Sam in Federal taxes would remain approximately the same.

Theory goes that the special advantages now enjoyed by some would be distributed to all. This would be accomplished by wiping out the special opportunities for avoiding taxes and then spreading this bankroll across the board with a general tax reduction. Whether this would apply to gas and oil depletion allowances is not known.

Taxes are based on percentages of income on a stair-stepped formula. The plan calls for a drop in each percentage. Although the new proposal is not yet in anything approaching final form, the lowest tax bracket, which is 20%, might be lowered to 15%. And the highest, 91%, which has long been held to be unrealistic, might be scaled down to the neighborhood of 65 or 70%.

The plan is the "gross tax" concept. In its simplest terms, it sees all taxpayers earning the same income paying the same tax. They definitely don't now.

A man buying his home can deduct the interest payments on his mortgage from his tax return every April 15. A man who rents an apartment may have such costs passed on to him by the landlord, but none of it is deductible for the tenant.

A man with a wife can split his income with her for tax purposes and as a result pays Uncle Sam less. The bachelor has no such advantage and pays more.

But such examples are the small stuff. The complex and frequently amended Federal internal revenue law, spread out across 1,143 pages, is loaded with language permitting tax escapes. The detection of these tricky angles has made many tax lawyers and accountants rich men—even after their own taxes.

The privilege of claiming capital gains, taxed at only 25%, is a favorite resting place for big money. The man who owns an oil or natural gas well is allowed to subtract 27½% of his income from it from taxes. There are countless other examples of special deals tucked away in tax law.

Tax Advantages
The idea of standardizing taxes and abolishing special tax advantages is not a new one. Some economists and others have been advocating it for years. But, significantly, it has never had potent Washington support before, even though Rep. Wilbur Mills (D-Ark.), chairman of the House Ways & Means Committee (which handles tax bills), has long been known to look at it favorably.

Because it does involve such a radical change in tax law, there is considerable doubt that Congress will accept it next year, if it is offered.

It may, in fact, be offered in separate pieces, rather than in one bold bill. The plan, in its pure sense, would erase all deductions, including religious contributions and the allowance for each minor child.

These, and other equally popular deductions, may never be taken away for obvious political reasons. Neither may the capital gains provision ever be entirely removed, since many economists believe that its elimination would be hazardous for investment capital which is required in any capitalist society.

The big question of where to draw the line acrossing out allowable tax deductions is one which has not been resolved. And it is a question which Congress, in considering such a plan, will debate at great length.

There is obviously considerable Main St. appeal for the average wage-earner who fills out the short tax form and takes small and minor deductions, if any. The plan works decidedly in his favor.

But the big taxpayers—the ones

who make the large campaign contributions to members of Congress at election time—would be allied against such a reform for certain—and with vengeance. Virtually to a man, they have angles which save them on taxes, and they would never give them up willingly.

This sort of conflict between the big and the little among the voters puts every member of Congress on a serious political spot.

While no final White House decision has yet been reached, and won't be for months to come, a major controversy is in the making.

Sue 'Party Records

Continued from page 1

behalf of 16 music publishers, hopes to establish an important legal precedent in the interests of the responsible music men. For that purpose, Fox has retained Julian T. Abeles as counsel for the plaintiffs. Latter are proceeding not only against Miss Barth and Miss Williams but the dealer outlets. Codefendants are the After Hours Records Corp., Modell's Sporting Goods Co., Colony Record & Radio Center Inc. and Stanley Borden, as an officer of After Hours.

The two legal proceedings are based on the record albums, "If I Embarrass You, Tell Your Friends" and "My Next Story Is A Little Bigger," both Belle Barth LPs. The Pearl Williams album is titled "A Trip Around The World Is Not A Cruise."

Each cause of action alleges that the defendants infringed copyright on an important popular standard, "with lewd and salacious lyrics" rendered by the singers "as an integral part of an album of recordings of lewd and salacious lyrics and monologues," with the legend on the cover reading "Censored/Not For Air Play/For Adults Only."

It is charged that each song usage was "perpetrated without any authorization, permission, consent or license" and apart from said infringement these alleged "lewd and salacious" parodies have created damage to the copyright proprietor.

Abeles claims not only the 2c statutory royalty and the 6c triple-damage permissible under similar proceedings in the past, but claims \$1-per-infringing-record as "substantial damages sustained" because of the "lewd and salacious" adaptations.

A total of 21 compositions is involved in the three pending actions. In some instances a few bars of the melody are rendered to parody lyrics, and in others a few bars are rendered at intervals during the monolog.

Abeles had to employ an outside (male) agency to copy the allegedly infringing lyrics because he, felt his legal (femme) stenographers should not be exposed to some of the language.

Some time ago another major publisher sued for these "party" records for royalty but only sought the basic 2c statutory fee. Fox, on behalf of the 16 music publishers (among them such standard firms as Shapiro-Bernstein, Berlin, Handy Bros., Leeds, Mills, Hill & Range, Melody Lane, DeSylva, Brown & Henderson, Southern, Mayfair, Feist, Vogel, Robbins and Chappell Music) feels that the damage goes beyond the nonpayment of royalty.

The infringed upon songs (some of the parodies are too broad to reproduce here) are "Did Your Mother Come From Ireland," "Some of These Days," "Darktown Strutters' Ball," "I'll See You In My Dreams," "Temptation," "I Don't Get Around Much Anymore," "How Come You Do Me Like You Do, Do, Do?," "You're Nobody Till Somebody Loves You," "A Good Man Is Hard To Find," "Rag Mop," "The Gypsy," "St. Louis Blues," "Deep In The Heart of Texas," "By The Beautiful Sea," "Ole Mama (The Butcher Boy's Song)," "I Got The Sun In The Morning," "Wish You Were Here," "Cherry Pink and Apple Blossom White."

Some of these "party" records have sold into the millions and have \$1-per-record damage award conjures up a staggering total.

ARA Drafts Protest To Congress Re Proposed Expense Account Cuts

Protests to Congress over the Government's new expense account regulations affecting niteries and restaurants will be made by the Artists Representatives Assn., N.Y. The group's board of governors met Monday (20) to discuss the situation. According to ARA prexy Eddie Elkort, it's likely that a protest will also be made to President Kennedy.

Elkort pointed out that the regulations as now being drafted would discriminate against the entertainment industry and close a lot of talent outlets. The rule being considered by the House Ways & Means Committee would deduct only that part of the tab directly relating to the business expense.

Thus if an agent entertained both a buyer and his wife at a niterie, the wife's tab would be disallowed. It's claimed that this would cause endless bickering with the Bureau of Internal Revenue to show what was consumed by the wife.

Glenn McCarthy, the Texas oilman who built the Shamrock Hotel (now Shamrock-Hilton), Houston, has written lengthy letters to all members of the House Ways & Means Committee, pointing out the unfairness of the regulations as presently proposed and their possible effect on the entertainment, hotel, restaurant and allied industries.

Seattle's Big Advance

Continued from page 1

with orders and we had to increase the staff to 28," he said.

Gandy said 35 nations have contracted to exhibit at what he called the first real "Space Age Fair." And talking about space, he declared they were sold out—not an inch of it left.

Of the major nations, Gandy said, only Russia will not be officially represented. "They will, however, participate in at least two phases of the performing arts—the ballet and a couple of singers," he explained.

Gandy also disclosed that the Motion Picture Assn. of America, through its New York publicity director, Taylor Mills, had turned down an offer to exhibit at the Fair.

Start Hawaiian Pavilion

Seattle, Feb. 27. Construction has begun on a Hawaiian pavilion on the World's Fair grounds here. Layout comprising 10,000 sq. ft. includes a 600-seat theatre which will present Polynesian entertainment. The theatre will have four performances a day featuring "the best entertainment talent available in Polynesia."

Entertainment director is J. P. H. "Sonny" Nicholas, who has been associated for years with Webley Edwards and his "Hawaii Calls" radio program.

The Hilo Hawaiians is the first of the feature groups to be placed under contract, and will furnish music for the show's entire six months run.

The exhibit and show is not an official Hawaiian state exhibit. It is being financed by a group of Honolulu and Seattle businessmen, who undertook the project after failure of the state to sponsor an official exhibit.

Scalping, Kickbacks

Continued from page 61

boxoffice receipts, the percentage shall be computed upon receipts from all sources whatsoever, including any and all sums over and above regular boxoffice prices of tickets received by the producer, or by anyone in his employ, from speculators, ticket agencies, ticket brokers or other persons, and any other additional sums whatsoever from the production of the play."

The existence of that clause in the "Eddy" contract was the subject of a banner headline in the Legit section of VARIETY last July 26. Reference to the article was also made by Eddie Weston, second vice-president of Actors Equity. In a recent appearance before a Congressional committee studying the

economic status of the performing arts.

Among other developments in connection with the ticket scalping situation in New York is the decision of Robert H. Bishop 3d not to appear today (Wed.) before N. Y. License Commissioner Bernard J. O'Connell to support his allegations of scalping and kickbacks to producers from costume and scenery designers. Those charges were made by Bishop when he appeared recently in Washington before the House Subcommittee on Education.

The statements made by Bishop, who's co-producer of the Musical Revue Theatre near Cleveland and president of the Musical Arena Theatres Assn. resulted in a renewed awareness on the part of N. Y. officials and others of the scalping of tickets to Broadway hits. Bishop has notified O'Connell that he believes his appearance before him at present would be "unconstructive" and that "this is not a time for witch hunting, but for careful thought and resolute practical action."

O'Connell has replied to Bishop's wire, suggesting he keep the scheduled appointment. In his reply to Bishop, O'Connell emphasized, "My office and no other has jurisdiction over N. Y. theatres. You have claimed certain abuses, we are not interested in a witch hunt, but substantiating allegations you have made."

O'Connell met last week with Robert Whitehead, president of the League of N. Y. Theatres, regarding a statement made by Whitehead, which supported Bishop's allegation that producers were getting kickbacks from costume and scenery designers. At his meeting with O'Connell, the League president reportedly said he was unable to produce evidence of kickbacks.

British Tourist Influx

Continued from page 2

coming into the Persian Room March 28 and has set Shirley Basse for a return date next season.

Innkeepers are now applying lessons learned by hotels in other countries, particularly, the Caribbean, which have increased their takes through the use of American names. With the English now an important segment of travelers, booking names from Britain, it's felt, will help increase registrations as well as attendance in the nitery rooms.

What's more, the indicated shift to British entertainers, rather than French acts who predominated the hotel scene for years, is also a result of the quest for fresh names. Through them the hotels hope to tap new avenues of income.

'Gideon' Pay-Tolo

Continued from page 61

chester the week following the "Gideon" experiment. Their intention is not only to pick up performances of Broadway shows during their runs, but also opening nights.

Dynamic, which reportedly invested around \$300,000 thus far in their "theatrevising" system, will pay an unrevealed sum for the rights to transmit "Gideon" onto a 20 by 15-foot screen in the Rochester house. The money to be paid by Dynamic falls into the category of subsidiary income and therefore will be split 60-40 between Chayefsky and the legit production.

The first closed circuit offering to emanate from Broadway was the special "ANTA Album" of 1955, which was carried to theatres in 31 cities. Last season there was an International Telemeter pay-tv pickup of the Broadway production of "Show Girl" from the O'Neill Theatre, N.Y. It was relayed to 5,800 pay-tv subscribers in Etobicoke, a suburb of Toronto. The performance was tapped for eight repeats in Etobicoke, where the subscription cost was \$1.50 per set.

The arrangement for that event required that each performer be paid at least a week's contractual salary for the actual one-performance pickup or \$480, the minimum under the standard AFTRA contract. Equity claimed jurisdiction over the cast, but since it had not formulated its own pay-tv contract, the AFTRA pact was used.

MCA's Peak Profit

Continued from page 1

SAG members, or in the field of television production. The company anticipates that similar agreements will be required by directors, writers and other artists through their respective guilds and unions.

"In the event that the restrictions on the company's business are removed through termination of its agency activities, the management of the company has under analysis and consideration plans for the continuation of its present activities in television and other various possible courses, including by acquisition or merger, for the further development and diversification of the company's activities in areas from which it is presently precluded.

Realty Development

"The company has made and is continuing to make intensive land-use studies of various possible plans for the improvement and development of the area upon which Revue Studio is located. The company also acquired 38 additional acres of land adjoining Revue Studios which were indicated by these studies to be necessary for the proper development and utilization of the entire land area. Upon the basis of such land-use studies and acquisitions the company now owns a single parcel of land consisting of 408 acres located between Hollywood and the San Fernando Valley, nine miles from Los Angeles City Hall, and plans to concentrate the facilities required for the production of television and theatrical motion pictures by Revue Studios and its outside tenants in one portion of this property approximating 208 acres. The company further plans to commence a new real estate business on the remainder of this land consisting of approximately 200 acres. The company intends to retain the benefits which it anticipates can be derived from the ownership and development of these 200 acres. Negotiations are therefore in progress for long term leases with various other persons, firms and corporations outside the television and motion picture industry for uses consistent with their particular business requirements."

Dundy, Tynan

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nan, reviewer for the Sunday Observer, review his wife's play?

Answer turned out to be "no." The assignment went to his deputy, Irving Wardle. Miss Dundy's piece had been received cautiously by the critics for the dailies, with considerable praise, but some adverse comment. Wardle's reaction was also mixed: He tossed Miss Dundy bouquets, saying, "Her dialog throughout ranges from the alert to the brilliant," and adding, "There are some scenes of considerable force."

But the Observer's observer also said of Tynan's wife's play, "There are passages that make as little contact as an overheard conversation." He summed up his review, "The lasting impression left by 'My Place' is of inbred triviality and lack of dramatic issue."

Repeat of Kerr-Crist Situation

"Critic's Choice," a comedy by Ira Levin, was inspired by a reference in "How Not to Write a Play," a book by N.Y. Herald Tribune critic Walter Kerr, on a fictional situation of a reviewer covering a show written by his wife. Kerr gave "Critic's Choice" production a humorously phrased pan.

Kerr has generally not reviewed his wife's work, but did cover "John Murray Anderson's Almanac" for which Jean (Mrs.) Kerr had authored a sketch. That was the basis for his kidding remark that Levin used from "How Not to Write a Play."

Subsequent to the "Critic's Choice" production, Miss Kerr's comedy, "Mary, Mary," opened, but Kerr sidestepped the job of reviewing it. Herald Tribune drama editor Judith Crist covered the show, giving it a mixed notice and thereby setting a precedent for Tynan-substitute Wardle's review of Miss Dundy's "My Place."

OBITUARIES

ERIC JOHNSON

Harold Ogden (Chic) Johnson, 65, comedian in the act of Olsen & Johnson, died in Las Vegas Feb. 25 of a kidney ailment. He owned some property in Jackpot, Nev., and had been living there when he was stricken. He was considering opening a business of a cafe in that area at the time of his death. Johnson had been partnered with Ole Olsen for nearly a half century. The team reached the height of its career in the late '30s and '40s with the opening of "Hellzapoppin'" on Broadway. This was greeted by virtually every critic. However, Walter Winchell liked the show and plugged it into the hit column. As a result of "Hellzapoppin'" they tenanted Broadway for nearly a decade and amassed a fortune

HALLIWELL HOBBS

Halliwell Hobbs, 64, veteran Shakespearean actor born appropriately in Stratford-on-Avon, England, and for years a character actor in Hollywood, died of a heart attack Feb. 23 in Santa Monica, Cal. He had lived in retirement for the past six or seven years due to a heart condition. Following a career on the British stage, where he appeared with such greats as Mrs. Patrick Campbell and Ellen Terry, and toured the outposts of the British Empire, Hobbs came to U.S. in 1923 for the Broadway production of "The Swan." He made his film bow in 1929, and thereafter most of his career was devoted to motion pictures although he occasionally would return to Broadway. Surviving are his widow, former

hilled Feb. 16 in an auto crash near Joplin. His wife, Dorothy, also died in the accident. Medora was a member of the "Spud & Bud" team on KMCB, Kansas City, about 20 years ago. He later worked at WBW, Topeka. Survivors include his father, mother, seven brothers and a sister.

CARL REESE

Carl Reese, 55, Omaha sales manager for Universal-International, died Feb. 17 in a Wagner, S. D., hospital after he was injured in an auto collision near Tyndall, S. D. An oldtime film distributor on Omaha's film row, he was on a selling junket when the accident occurred. Survived by wife, son, two brothers and three sisters.

ALFRED P. SAAL

Alfred P. Saal, 70, sometime magician who was credited with originating a number of unusual tricks, died of a heart attack Feb. 18 in Toledo. He was a former v.p. of the International Brotherhood of Magicians. He also was a Toledo mortician for many years. Surviving are his wife, son, brother and a sister.

BEN KREHNS

Ben Krehns, 71, veteran film editor, died in Hollywood Feb. 21, after having been retired for three years. He was at 20th-Fox for 20 years, and had been a member of Motion Picture Film Editors, Local 775, since its formation in 1937. His wife and daughter survive.

JANE P. DORSEY

Mrs. Jane Porter Dorsey, 50, divorced wife of the late Jimmy Dorsey, died Feb. 18 from injuries resulting from a fall in her home in Glendale, Cal. The Dorseys were divorced in 1949 after 21 years of marriage. Bandleader died in 1957. Daughter and sister survive.

DUNCAN C. CAMPBELL

Duncan C. Campbell 55, newscaster for KTRH, Houston, died Feb. 9 in that city after an illness of several months. A former sports writer, he at one time was also

In Memoriam Sid Grauman

(The Little Giant of Show Biz)
You'll never be forgotten, Sid
Arthur S. Wosniak

publicity director for the state of Arkansas. Surviving are his wife and son.

MANNY G. FRANK

Manny G. Frank, 58, personal manager, died of a heart attack Feb. 19 in Hollywood. Son, brother and sister survive. He was divorced from actress Vivian Blaine.

Mrs. Barbara Brandt, 93, one-time circus high-wire performer who toured the globe in an act with her late husband Gustav, died Feb. 1 in Akron, O. Three sons and two daughters survive.

Armin Nueck, 64, pianist who played for years with various combos in the Milwaukee area, died recently of a heart attack which he suffered after he fell through the ice at Cedar Lake, Wisc.

Winzel M. Shannon, 45, publisher of the weekly Herald-Coaster, Rosenberg, Tex., and a major stockholder in KFRD, Rosenberg, died there Feb. 4 following a heart attack.

Mother, 80, of orchestra leader Carl Schreiber, died Feb. 18 in Chicago. She had been a theatre pianist during the silent film era. Another son and daughter also survive.

Mother, 71, of Warner Bros. publicist Mort Lickter, died of coronary attack Feb. 18 in Hollywood. She was the widow of Mark Lickter, former San Francisco exhibitor.

David Carson, 77, a founder member of the Scottish Educational Film Assn. and a member of the Scottish Central Film Library Committee, died recently in Glasgow.

Ellsworth Ewig, 43, organist known professionally as Eli Ewig, died recently in Appleton, Wisc. Surviving are his wife, mother, son,

three daughters, brother and a sister.

Arthur Bunkochler, 56, veteran organist and choir director, died recently of a heart attack in Milwaukee. His wife, three daughters, two sisters and five brothers survive.

Dorothy Watson, who managed theatres in Madisonville, Tex., for her late mother, Mrs. C. W. Watson, died recently in Marlin, Tex. Her father and a sister survive.

Mother of the late George V. Denny Jr., founder and first moderator of radio's "Town Meeting of the Air," died Feb. 7 in Asheville, N.C.

Father, 74, of radio-TV announcer Ron Rawson, died Feb. 14 in Mason City, Iowa. His wife and daughter also survive.

Joseph McRoberts, 50, librarian of the Scottish Central Film Library since its inception in 1939, died recently in Glasgow.

Mother of Lee Salomon, of the cello dept. of the William Morris Agency, died of a heart attack Feb. 16 in New York.

Stegmeyer Shumaker, Columbia Pictures' Vienna manager, died Feb. 3 in that city.

Mother, 76, of songstress Kate Smith died Feb. 24 in Bridgeport (Conn.) Hospital.

Mardi Gras

Continued from page 1

president of the Greater New Orleans Tourist Commission, said last week that hotels and motels report heavy bookings with several hotels already booked solid from March 3 to March 6, the big Mardi Gras day blowoff with general masking and numerous street pageants. He said the visitor volume this year is expected to surpass 1961 by over 60%.

The city fathers and the Chamber of Commerce estimate that the Mardi Gras will be a better than \$5,000,000 binge this year. Principal beneficiaries are hotels, restaurants, nightclubs, bars, souvenir shops, theatres and downtown stores.

Night spots along Bourbon St. in the historic French Quarter, have already embellished their shows in anticipation of the record influx of visitors. Garish, neon-lighted Bourbon St., with its strip-tease, has always been the mecca for crowds after sundown. For over a week now their cash registers have been chattering a merry tune.

The Carnival season, which began officially with Twelfth Night (Jan. 6), will have set a record when the curtain falls. More than 40 brilliant balls have been held to date. The parade season gets underway on March 3 and continues day and night with a flock of parades until midnight of March 6.

Carnival is big business here. Its krewe (private club), foot all the bills for both the balls and street pageants. The rest of the city cashes in.

Carnival keeps thousands of float builders, costume designers, mask makers, artists, seamstresses and many others busy for a whole year. As soon as one Mardi Gras is over, work starts immediately on the next. In fact, the major krewe usually plan their balls and parades two years in advance.

The balls are estimated to cost upwards of \$10,000 each, though krewe keep tight-lipped about the outlay. Each organization has 100 to 200 members who are voted on much the same as in any lodge or fraternity. Some citizens belong to several krewe.

The cost of a 16-foot parade, for instance, may run as high as \$60,000 for one outing. Some of the more spectacular ones cost much more. The chief official of the Carnival krewe is the captain. He is responsible for the enormous details of the parade and ball themes of both—costuming, etc.

New Orleans is probably the only city in the United States whose krewe or clubs accept no commercial groups for the parades.

Drew Pearson

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advertising dollar, has weaned advertisers away from the magazines and the newspapers, with the former suffering most, Pearson said, citing as an example that the Saturday Evening Post, with a circulation of 7,500,000, is today a bare-bone skeleton when it comes to its advertising pages.

"This is solely due to the pull of TV advertising," Madison Ave. puts its dollar on TV despite the tremendous, record-breaking circulation of the Saturday Evening Post.

Television has put a famous weekly, Collier's, together with the American magazine, out of business despite the fact that both had a very respectable and healthy circulation, he told the educators.

Some magazines own television stations or chains and are able to offset their losses with the profits on these TV chains, he said. Here he cited the Cowles publications, which own Look magazine, and the Luce interests, publishers of Time and Life magazines, who own a chain of 50 TV stations.

Turning to newspapers he declared that many who have vanished from the American scene were put of business by TV.

RCA Diversifies

Continued from page 1

tional programs. This, says the company, will include technological material and equipment but apparently a large, if not the largest part of the service, will be in the form of development, consultation and evaluation on existing industrial, governmental and local educational setups.

"We'll be supplying techniques," one RCA source explained. "Unit will be under deep Harold Metz."

"With the nation's educational and training programs continually in the spotlight, and with federal, state and local governments striving to improve this situation," said A. L. Conrad, prexy of RCA Service Co., "there is need for a company with RCA's technological capabilities and broad electronics background to make... contributions in the field of education."

RCA will supply equipment and services to educators ranging from basic classroom and o-visual aids and engineering courses to those development, consultation and evaluation services.

MARRIAGES

Ingeborg Morath to Arthur Miller, Feb. 18, New Milford, Conn. She's a photographer; he's the playwright.

Marjorie Jean Fatt to Giraud Chester, New York, Feb. 25. Bride's an associate editor of McCall's mag and daughter of Grey Advertising's board chairman Arthur C. Fatt; he's v.p. in charge of daytime programming for ABC.

Nancy Hanchman to C. Wyatt Dickerson, Washington, Feb. 24. Bride is a CBS News Washington correspondent.

Barbara Eaton to Logan English, New York, Feb. 16. Bride is programmer for NBC's Monitor Radio; he's a folk singer.

BIRTHS

Mr. and Mrs. Thomas Thornton, daughter, Glendale, Cal., Feb. 12. Father is a KNX, L.A., account exec.

Mr. and Mrs. Ed Lyng, daughter, Chicago, Feb. 18. Grandmother is Dorsey Connors, Chi TV personality.

Mr. and Mrs. Ray Weiss, daughter, New York, Feb. 17. Mother is Ellen Steinman, formerly with Lambert & Feasley ad agency; father is an NBC News editor.

Col. and Mrs. John Leland Hopkins, son, Hollywood, Feb. 20. Mother is actress Sara Buckner.

Mr. and Mrs. Bill McCormick, daughter, Boston, Feb. 17. Father is president of WNAC Radio and TV there.

Mr. and Mrs. James Leberthal, daughter, New York, Feb. 18. Father is associate producer of NBC-TV's "Update."

Mr. and Mrs. Matthew Rapp, son, Hollywood, Feb. 18. Father is producer of "Ben Casey" tele-series.

Mr. and Mrs. Michael Pallin, daughter, New York, Feb. 26. Mother is the daughter of Jack Entratter, president of the Sands Hotel, Las Vegas.

In Memoriam

My Beloved Husband

STANLEY WOOLF

who left for Brigadoon Feb. 20, 1959

Forever in My Heart

with this show as well as its successors, "Sons o' Fun" and "Laughing Room Only." The lode ran out when they did "Fardon Our French," with Denise Darcel.

They also made several films for Universal which included the picture version of "Hellzapoppin'." "Crazy House," "See My Lawyer" and "Ghost Catchers."

"Hellzapoppin'" which established them, had two touring companies, running simultaneously. One had Jackie Gleason and Lew Parker playing the leads, and the other had Eddie Garr and Billy House.

Their growing power during their peak was phenomenal. They played the Canadian National Exhibition for two years in a row on a percentage basis. They walked out with \$100,000 weekly. In one year, they interrupted a sponsored Buick television show so that they could play CNE.

Other big grossers included a

English actress Nancie Marland, and a son, Peter, London actor.

ARTHUR CORNWELL

Arden Cornwell, 57, longtime pianist and orchestral composer, died Feb. 18 in Kansas City, Mo., where he had moved about three years ago as western representative of Columbia Lecture Bureau. Born in Waltham, Mass., he started in radio about 1925.

Cornwell, who wrote many works for full symphony orchestra, was chief arranger for radio's Bell Telephone Hour for 22 years. He also did orchestrations for many other radio-TV shows dating back to the Ed Wyman radio program and the Exo Pinza TV show. He conducted and arranged 23 albums of the RCA Victor music appreciation series.

His wife, three daughters, two sisters and a brother survive.

DOUGLAS H. HAWLEY

Douglas H. Hawley, 85, radio editor of the Dallas Times Herald for 25 years before his 1954 retirement, died Feb. 6 in Corpus Christi, Tex. He began in 1891 as a Western Union telegrapher. In 1907 the Associated Press sent him to Mexico City to relay news dispatches and he later worked for a news service in Austin, Tex.

Hawley joined the old Dallas Dispatch in 1907, and the same year moved to the Dallas Times Herald, where he became one of the country's first radio writers and also doubled in covering amusements.

Survived by a daughter.

JOHN F. CARABELLE SR.

John F. Carabelle Sr., 77, composer, organist and a founder of the Albany Symphony Orchestra, died of a heart attack Feb. 17 in

In memory of JOE "Flim-Flam" FLYNN

February 29, 1940

Honored Greeting McNeil

Albany. A native of Rome, he studied at the Naples Conservatory and was a pupil of operatic composer Nicola Mascagni. He also taught music.

Surviving are his wife, two daughters, a son and a brother. His son, John F. Carabelle Jr., is a member of the N.Y. Philharmonic Orchestra.

EARL BLEDSOE

Earl Bledsoe, a country music entertainer who had appeared on KOAM-TV, Joplin, Mo., where he was known as "Little Earl," was

Mack Gordon

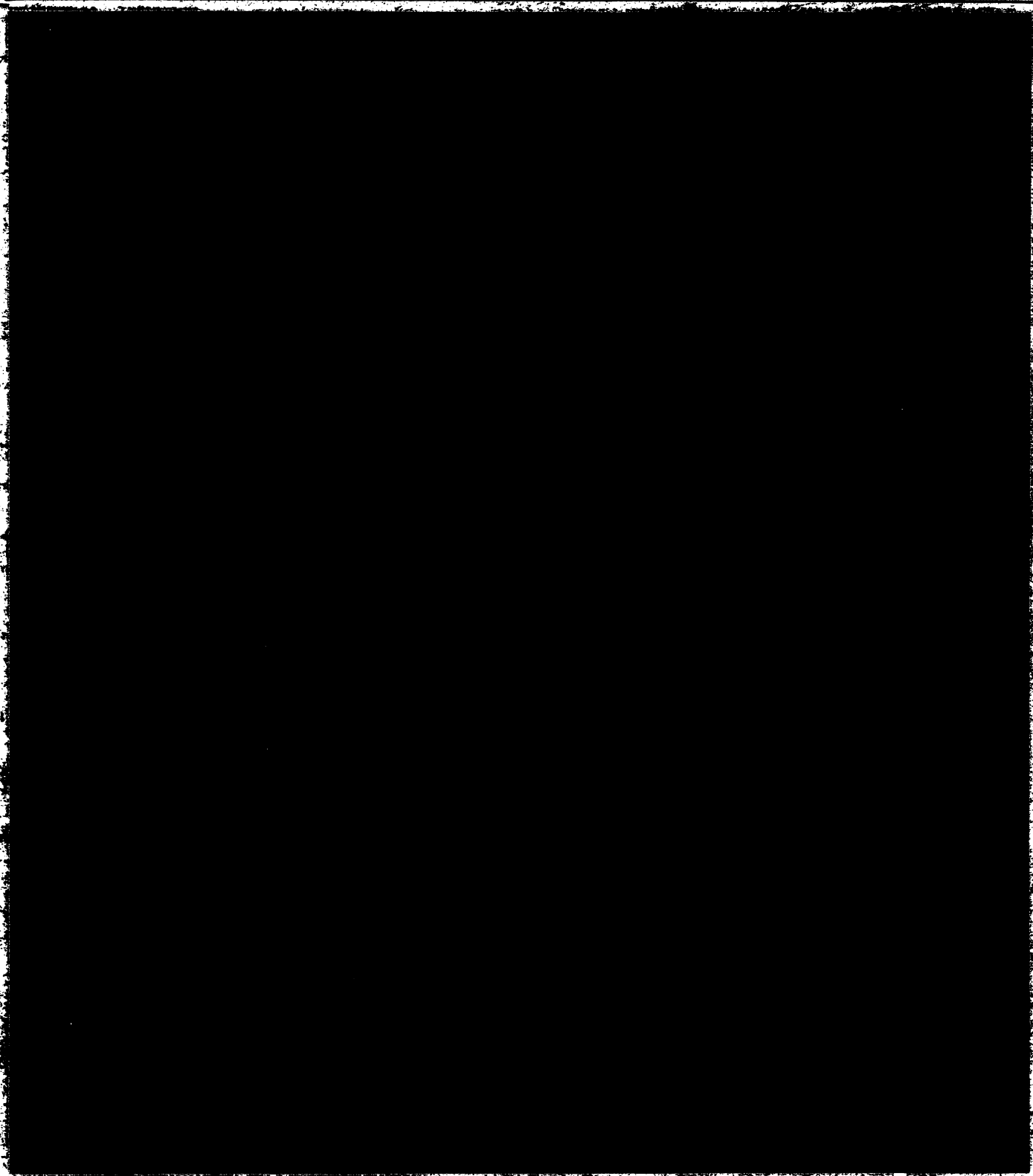
"Serenade in Blue"

three-week run at Madison Square Garden, N.Y., in "Hellzapoppin'." They played the now defunct Central City in N.Y. for about six months, and recently were seen at the Flushing Meadows Amphitheatre, Flushing, N.Y.


Olsen & Johnson met in a mid-west theatre while both were doing singles. Olsen played the violin and Johnson played piano. They united and gradually added comedy bits. They soon established a format of involving all the acts on the bill in their comedy, and thus segued into the revue type of comedy. In fact, their original "Hellzapoppin'" was a vaudeville unit when it was seen by the Shuberts in Philly and brought on to Broadway.

The team split up about two years ago. Johnson did an act on his own briefly. Olsen is now on a tour of Army Camps in Europe, according to friends. In all their years, they were represented by attorney Abraham (Chick) Males, also attorney for Artists Representatives Assn. Another long association of the team was their representation by the William Morris Agency.

Johnson is survived by his wife Catherine, a daughter June Johnson, who is the wife of comedian Marty May, both of whom appeared with the team in many shows. Another daughter also survives.



Homosexuality. Suicide. Mercy Killing. Venereal Disease. Contraception.

Each of these subjects is generally regarded as taboo television material. Each was the basis of a television show on the British Independent Network. The programmes were not intended to shock, but were produced in the belief that important themes, often considered verboten, can prove first-rate television when treated responsibly. Public response confirmed it. These programmes are for sale to television stations in America, or for that matter to stations in any part of the world. For information, write to **GRANADA TV NETWORK, ENGLAND** 

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